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A MONTHLY MAGAZINE FOR THE
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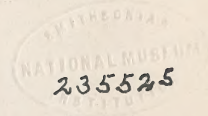
Volume Fifteen

MAY 1913 to APRIL 1914, INCLUSIVE



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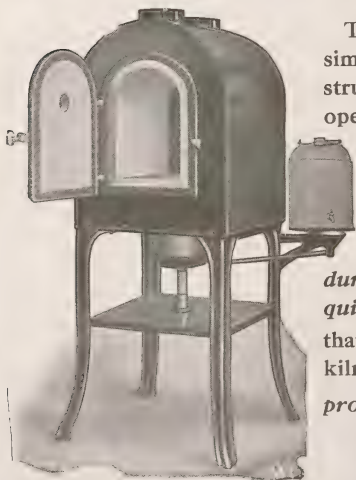
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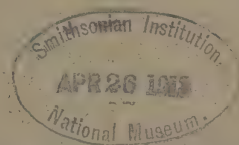
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SYRACUSE, NEW YORK

KEEP THE FIRE ALIVE

KERAMIC STUDIO

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MAY 1913

Price 40c. Yearly Subscription \$4.00

A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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KERAMIC STUDIO

Vol. XV. No. 1.

SYRACUSE, NEW YORK

May 1913



THE fourteenth anniversary of the birth of *Keramic Studio* dawns auspiciously. In every way success seems to be opening out before us and it seems almost as if we might say that we are meeting with a deserved recompense for we have conscientiously labored to bring before the ceramic fraternity or sisterhood, the best obtainable designs and the most helpful instructions. Moreover we can assure our friends that our interest has never waned and that we are momentarily on the outlook for every new movement and every possible helpful design or instructive article. We shall use every effort to make our future work greatly outshine our past and every anniversary mark another milestone in the advance to a refined and truly American type of ceramic decoration.

And do you not think we are offering you this month a pretty interesting issue? Besides the designs which we have endeavored to make as varied as possible, we find the illustrations of the new Ceramic Society of Greater New York exceedingly worth while. The members seem to be seriously endeavoring to evolve a new and characteristic style of work and succeeding wonderfully well at it. We wish them all sorts of good luck. We are hoping that the members of the old New York Society of Ceramic Arts which has merged with the National Society of Craftsmen, will send us as interesting material from their exhibition which will be held this month at the Galleries of the National Arts Club.

✦

Our fourteenth anniversary supplement is, perhaps, the best *Keramic Studio* has ever published and the most useful. The dainty cup and saucer designs by Mrs. Kathryn Cherry, cannot only be used just as they are for after dinner coffees, but are easily adaptable to all sorts of pieces. Moreover *Keramic Studio* expects to give half tones of these cups in the full tea size in succeeding issues so that our readers will have the enlarged drawings for larger pieces. The coloring of the study, while very attractive, is, of course, not quite true, as a reproduction is never quite exact, but the color directions will enable the student to reproduce the originals in every detail.

✦

Elsewhere will be found the advertisement of our "Four Winds Pottery Summer School," but we would just like to say a word here about it for we feel that our dream of a really American school of ceramic design and decoration is beginning to come true, and not only that, but the opening wedge of another dream, of an Arts and Crafts village on top of "Robineau Hill." Not only have we Mrs. Cherry again for ceramics but there is such an enrollment of students that she will need at least one assistant and perhaps two. Then besides three teachers of other crafts we have had the signal good fortune to secure for our landscape sketching, Mr. Henry R. Poore, A. N. A. author of "Pictorial Composition and The Critical Judgment of Pictures," the "Conception of Art," etc. Mr. Poore was for seven years director of the Art Department at Chautauqua

and later has been in charge of the composition classes of the Pennsylvania Academy of Fine Arts and has had much experience in private classes. It is an exceptional opportunity for students of out-door work for Mr. Poore will devote his entire time to his classes giving five criticisms a week beside a weekly review of the class work in the studio. On Saturdays the students will take their lunches and make a day of it in the open.

The crafts classes will include jewelry and metal work, leather work and basketry, frame making, carving and gilding.

The feature of children's classes in basketry, carpentry, sewing and drawing will be continued, not only because of their popularity here but because many mothers have found it solves the problem of what to do with their little ones while they are themselves studying.

If the school continues to increase in numbers another year as it promises we shall have to build a sleeping place and restaurant on the grounds.

✦

We have been trimming our orchard trees and bringing in the branches to blossom out in water. It is a charming way to anticipate the spring. Have you tried it? If not, try it another year. A friend had a charming group of pussy willows and catkins in her window and another year we shall try other shrubs that blossom before the leaves come, such as Forsythia and Magnolia.

✦

And now what are we going to do about the domestic problem, those of us who have homes and children and husbands and still feel called to follow the lure of art? For four long weeks the editor has been struggling with the mysteries of breakfast, lunch, dinner, sewing on buttons and darning, sweeping and dusting and otherwise trying to cling to some shreds of decency and order in her household while a two hundred and fifty dollar order stands, needing only a few hours to finish and suspended ideas in porcelain are fading in the dim distance and others are crying to be put in execution. This is a periodical discipline that never fails as a chastener and the periods are coming with momentarily lessening intervals. If only some good whole-souled woman with a love for art but talents only in the way of caring for a household and children would have the inspiration to take the home in charge and make it possible for the artist to devote her entire energies to doing something worth while in her art, heaven would have come upon earth, and, between you and me, the honor of the artistic achievement would belong to her almost as much as to the artist herself. It is because of the children and the home that we cannot and will not give up, that the woman can never hope to become as great in any line as man. Art is a jealous mistress and allows no consideration whatever to interfere with her supremacy.

Such dreams can never be realized; but in the meantime where are gone all those good 'old fashioned cooks and helpers who grew to love the family and became indispensable and faithful friends of a life time?—"Gone alas! like a dream, too soon!"

PEONY (Page 17)

Treatment by Jessie M. Bard

PALE Salmon Rose outside petals. Center white shaded with Yellow and Pale Green in very deep center. Flowers are painted in very delicately with Blood Red and Lemon Yellow. The center is lightly shaded with Lemon Yellow and a very little Grey for Flesh, the very deep place in center is Apple Green. The leaves are Apple Green and Yellow shaded with Brown Green and Shading Green. The background is Copenhagen Blue, Violet and Blood Red.

Second Firing—Use a thin wash of Rose on the lighter of flowers, shading the shadow side with Rose and a little Apple Green. The centers are left almost a clear white, shading a

little to the centers with Apple Green and Lemon Yellow. Leaves are washed with Apple Green.



SINGLE WHITE CHRYSANTHEMUM (Page 3)

Treatment by Kathryn E. Cherry

SKETCH the design in, then paint the background in with Painting Yellow, Mauve, Apple Green and Copenhagen Blue. The flowers are washed on the shadow side with Mauve a little Painting Yellow, the centers are Yellow Brown, Brown Green, Auburn Brown, a little Rose on the tips.

Second Fire—Wash a thin wash of Painting Yellow on the shadow side of the flowers. The leaves are Brown Green and Shading Green.



CUP AND SAUCER

Jetta Ehlers

BANDS, Lavender Blue; roses, Pale Rose; leaves, Olive Green.

For plate—Use seven roses in border and basket in center.

For pitcher—Roses below band as on cup, only basket lower.

For platter—Same as plate using ten roses in border and one on each side of basket in center.





SINGLE WHITE CHRYSANTHEMUMS PINK TIPPED

PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 2)

KERAMIC STUDIO

CUPS AND SAUCERS (Supplement)

No. 1—Rose Motive

K. E. Cherry

TRACE the design carefully with India ink, then oil the green leaves and dust with Water Lily Green, the roses are oiled and dusted with Cameo; then clean out the design carefully and paint the gold leaves.

Second Fire—Paint the background with Deep Ivory then touch up the roses with Old Rose. Go over the gold again.

No. 2—Forget-me-not Motive

Trace the design with India ink, dust the dark blue places with Blue for Dusting, then the green places with Water Lily Green, then fire.

Second Fire—Oil and dust the light places with Water Green, touch up any of the dark blue places where it is necessary with Banding Blue and a little Copenhagen Blue, then paint in the centers with Albert Yellow and a little Yellow Red.

Third Fire—Oil the entire cup, pad it very dry, allow it to stand for two hours then dust it with three parts of Ivory Glaze and one part Yellow for Dusting.

No. 3—Rose Motive

Trace the design in and ink it, then oil the green places and dust with Water Lily Green, then oil the rose form and dust with two parts Rose and one part Cameo, then oil the bands and dust with Mode.

Second Fire—Touch up the places where the colors are uneven then fire.

Third Fire—Oil the entire cup and dust with Cameo.

No. 4—Panel Cup

Ink in the design, then dust the panels with Deep Ivory, then dust the flower form with Yellow for Dusting, then oil the green leaves; dust with Florentine Green. The little red spots are painted with Yellow Red. Then paint in the gold.

Second Fire—Paint in the dusted places with the dusted colors where colors are not even; then go over the gold again.

No. 5—Derby Cup, "Haviland"

Trace the design most carefully then oil all of the greenish blue places and dust with Water Green No. 2, then oil the violet

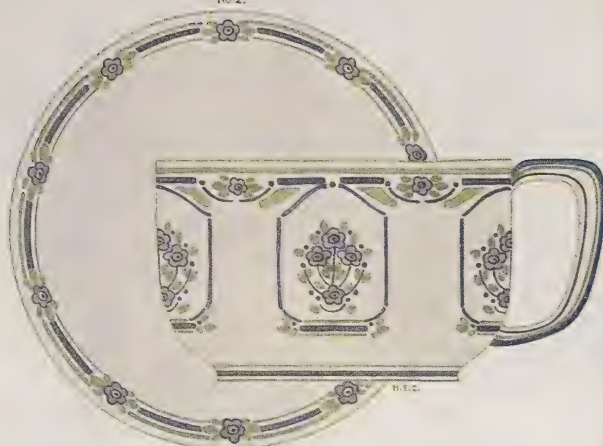


CUP AND SAUCER—ALBERT HECKMAN

No. 1



No. 2.



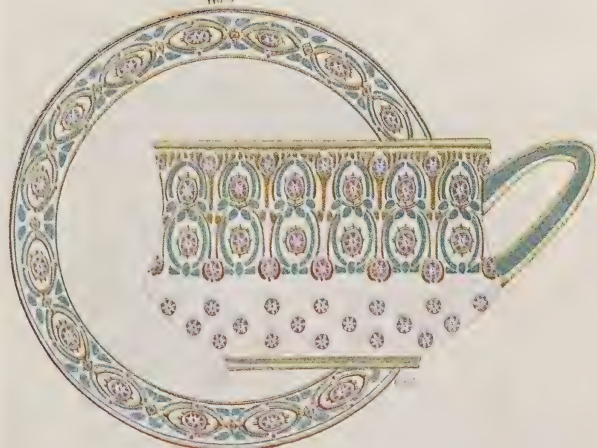
No. 3



No. 4.



No. 5



No. 6



places and dust with Mode. Clean the dusting well, then put in the gold, use Green Gold.

Second Fire—Touch up all the uneven places then go over the gold again.

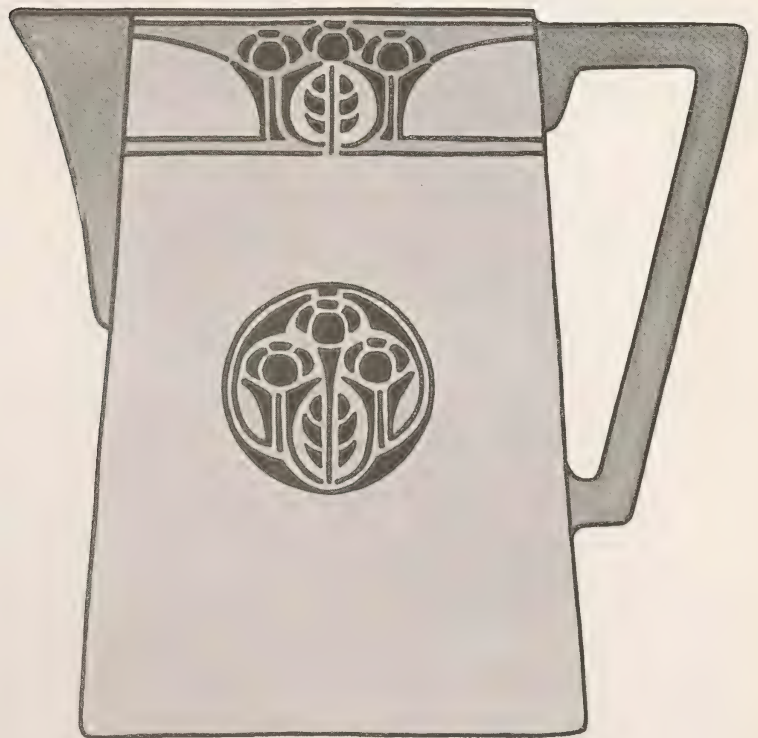
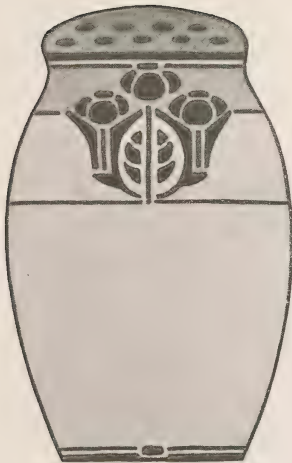
No. 6—Green Cup and Saucer

Trace the design in, then oil the dark green places and dust with Water Lily Green, then oil the darker brown places and

dust with Coffee Brown. The bands are dusted with Bright Green, the oil must be padded very thin for the Bright Green, so it will not be too bright, then oil the flower and dust with Yellow for Dusting.

Second Fire—Touch up all the uneven places and fire.

Third Fire—Oil the entire cup and dust with Green for Glaze. This must be padded very dry so it will be a very delicate cream.



AFTER having placed the important lines of the design on the piece of china to be painted, with India Ink, tint the lighter parts of the design a delicate cream color and the darker parts of the background a light green, using a thin wash of Apple Green and a little Deep Blue Green. Let the paints dry well or bake in a hot oven and then paint in the flower forms and stems in two parts Banding Blue and one part Deep Blue Green. For all the other parts of the design use Water Lily Green or Grey Green.



PLATE—HENRIETTA BARCLAY PAIST

Flowers in Violet with Yellow centers. Flat enamels. Abstract design in gold.



Leah H. Rodman
Ella S. Miller

Jessie L. Ivory

Jessie L. Ivory
Mrs. A. O. Kaplan

Leah H. Rodman
Martha F. Hilditch

Anna M. Nolling

EXHIBITION OF THE KERAMIC SOCIETY OF GREATER NEW YORK

Dorothea Warren O' Hara

THE first annual Exhibition of the Ceramic Society of Greater New York, was successful beyond all expectations. Although there was almost a continual down-pour of rain the entire week, yet crowds of enthusiastic admirers thronged the Exhibition room—the Sun-Parlor of the Waldorf-Astoria.

The Society introduced a very agreeable innovation in exhibiting Table China only, which, with the exception of about twenty dark enamel bowls, was placed upon white linen. The dark bowls were displayed upon two large polished tables at each side of the fire-place.

The whole arrangement of the Exhibition was extremely pleasing; everything being displayed to the very best advantage.

The dark days interfered considerably in taking the



Dorothea Warren-O'Hara



Georgia P. Unger.

KERAMIC STUDIO



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Mrs. Esther Coster

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Eva L. Pelton



Dorothea Warren-O'Hara



Mrs. E. E. Smith

KERAMIC SOCIETY OF GREATER NEW YORK



Wilhelmina Lenggenhagen



Mrs. George Draegert



Anna E. Fitch

photographs, consequently some of the best groups were not usable, but we have enough illustrations to show very satisfactory designs.

The thing that most impressed the visitor was the wonderful color harmony and workmanlike execution, which in many instances made really poor designs attractive.

We hope next year to have a larger variety of different kinds of work. This Exhibition consisted almost entirely



Georgia P. Unger



Georgia P. Unger

of Enamel work. The large soft glaze bowls were done in enamel in rather high relief, while the plates, cups, saucers, etc., were nearly all done in flat enamel, or enamel in very low relief. While there was a strong feeling that more of the work might have been carried out in something beside enamel, yet on the whole, the Exhibition revealed a great diversity of expression, and much real talent was brought to light.

A very interesting part of the Exhibition, I might say,

almost the chief feature of the display, was the beautiful Bel-leek dinner set that the Lenox Incorporated of Trenton, N. J. presented to the Society. This set was decorated by nine members, and was sold for the benefit of the Society.

The success of the Exhibition, both from the standpoint of attendance as well as sales, proves conclusively that there is a large demand for the over-glaze work done by our American women.



Cracker Jar and Candlestick—Mrs. Georgia Unger

Plate and Bowl—Mrs. George Draeger



Leah H. Rodman
KERAMIC SOCIETY OF GREATER NEW YORK

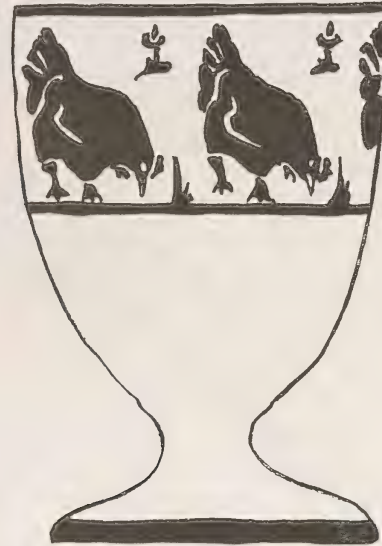
MORNING GLORY—(Page 13)

Treatment by Kathryn E. Cherry

SKETCH design, then paint the darker flowers around the light flower, use Banding Blue with a little Violet; for the dark marking use more of the Violet than the Banding Blue. The centers are a thin wash of Yellow for Painting and a little Apple Green as you shade up to the Blue. The darkest part of flower is painted with Banding Blue and Ruby. The light flower is painted with Turquoise Blue used very thin and a little Mauve toward the center; the dark markings are Blood Red and a little Mauve; center is Painting Yellow. Paint the leaves with Apple Green, Yellow Green for the lighter ones; Yellow Green and Brown Green for the darker touches; in the very dark touches use Shading Green; the stems are Apple Green and a little Mauve. Paint the background with Painting Yellow, Copenhagen Blue, a little Mauve and a little Turquoise Blue.

Second Fire—Use the same colors as the first firing. Wash

a thin wash of Turquoise Blue over the lights of the blue flowers; strengthen the dark places with same colors used in the first fire; put the dark touches in the leaves with Shading Green and Brown Green.



EGG CUP—A. LINGLEY

Treatment by Jessie M. Bard

THE body of the chickens, bands and all of the flower form except the small spot at the top are Copenhagen Blue two parts, one part Banding Blue, three parts Grey for Flesh. The comb, eye and light space in wing of the chicken, also the small spot in the flower are Blood Red and Yellow Red. Feet and bill of the chicken are Albert Yellow and a little Yellow Brown; the end of the tail is outlined with the Red.



FRUIT BOWL—LEAH H. RODMAN

Treatment by Jessie M. Bard

Paint the large fruit with Blood Red and a little Yellow Red. Leaves are Moss Green and a little Brown Green. Remainder of design Auburn or Hair Brown and a little Blood Red. Background is a thin wash of Yellow Brown and a little Blood Red.

BOWL, MUSHROOM MOTIF (Page 20)

Henrietta Barclay Paist

TINT entire bowl, inside and out, with Satsuma color and fire. Trace the design. Lay the bands with Grey Green with a touch of Olive Green to warm it. Tint the band back of the mushrooms with Grey Green. Clean out the design leaving the stems the Satsuma color. The tops

of the mushrooms are laid with any soft dull brown, not too dark. The Satsuma with a touch of Brown and Black will do.

The underside is a delicate seashell pink, use Capucine Red very thin. The outline and markings are of a dull Brown or Grey Green, not too strong. The lines outlining the bands are Black. Try to keep the colors delicate, matching the values as suggested by the black and white illustrations.



CHICKEN PLATE—OPHELIA FOLEY

Treatment by Jessie M. Bard

OIL all of the design and dust with one part Banding Blue, one part Pearl Grey, two parts Aztec Blue. Paint the comb of the chicken, the large space of flowers in the center design and the small square space of the flowers in the border

with Yellow Brown, a very little Blood Red and Violet. Feet of the chicken with Yellow and a little Yellow Brown. The wide white space in border, the leaves in the center design and the ends of the tail with Apple Green and a little Shading Green.



MORNING GLORY—L. M. SNELL

(Treatment page 11)

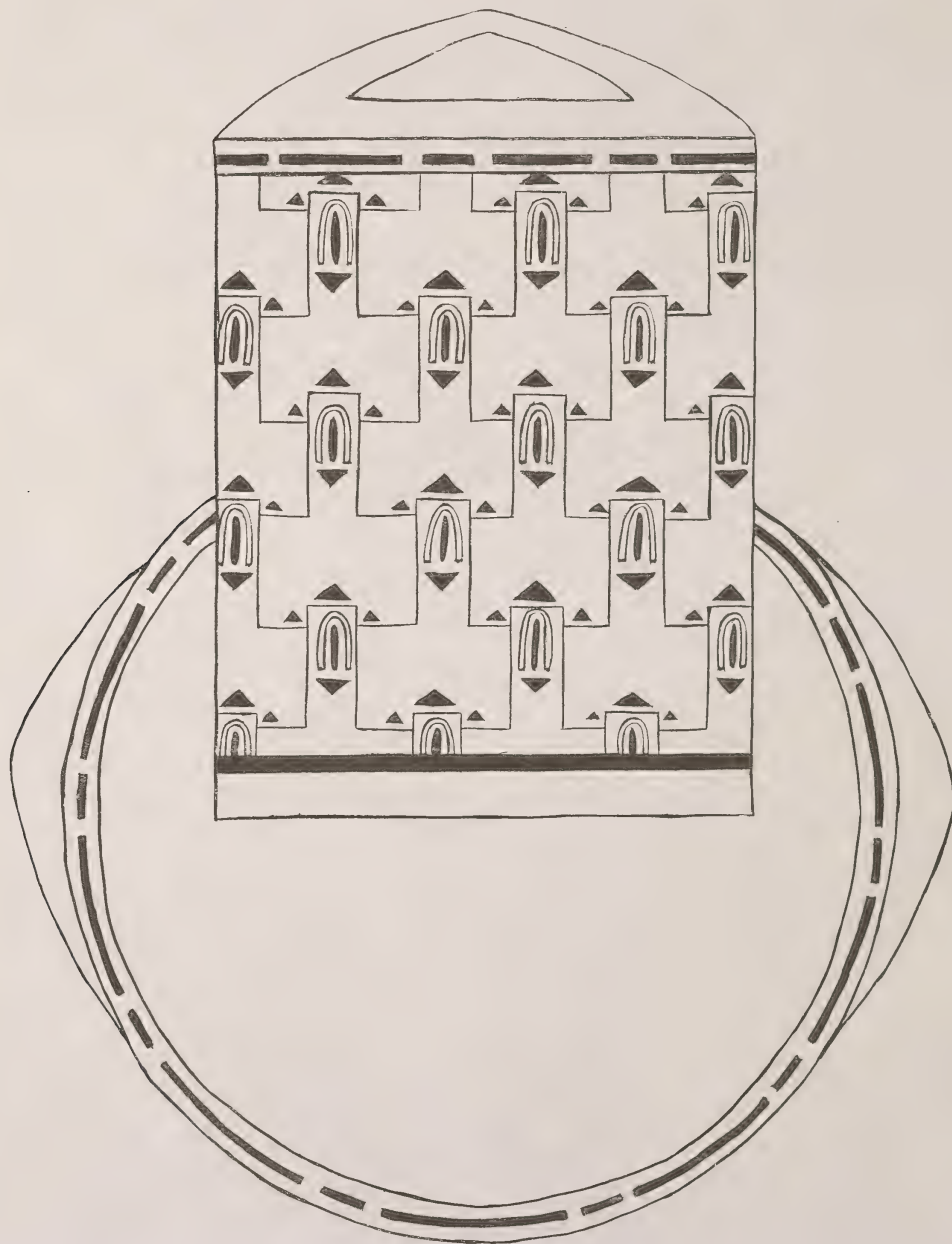
DECORATIVE LANDSCAPE—(Page 15)

Treatment by Jessie M. Bard

OIL the trees and the dark part of foreground with Special Oil and dust with three parts Pearl Grey, two parts Grey for Flesh and a little Yellow. The lightest color in the sky is the very thinnest wash of Pearl Grey and a little Yellow, just enough to take away the cold tone of the china. The

light grey tone is painted with a thin wash of Yellow Brown and Blood Red making a delicate pinkish tone. The darker grey in sky and distant landscape is Yellow Brown; light tone in distant landscape is Lemon Yellow.

The lightest flowers are Pearl Grey and a little Yellow, the next tone is a very thin wash of Blood Red; some of the darker ones are Albert Yellow and others are Yellow Red and a very little Violet.



HONEY JAR—SARAH RYEL COMER

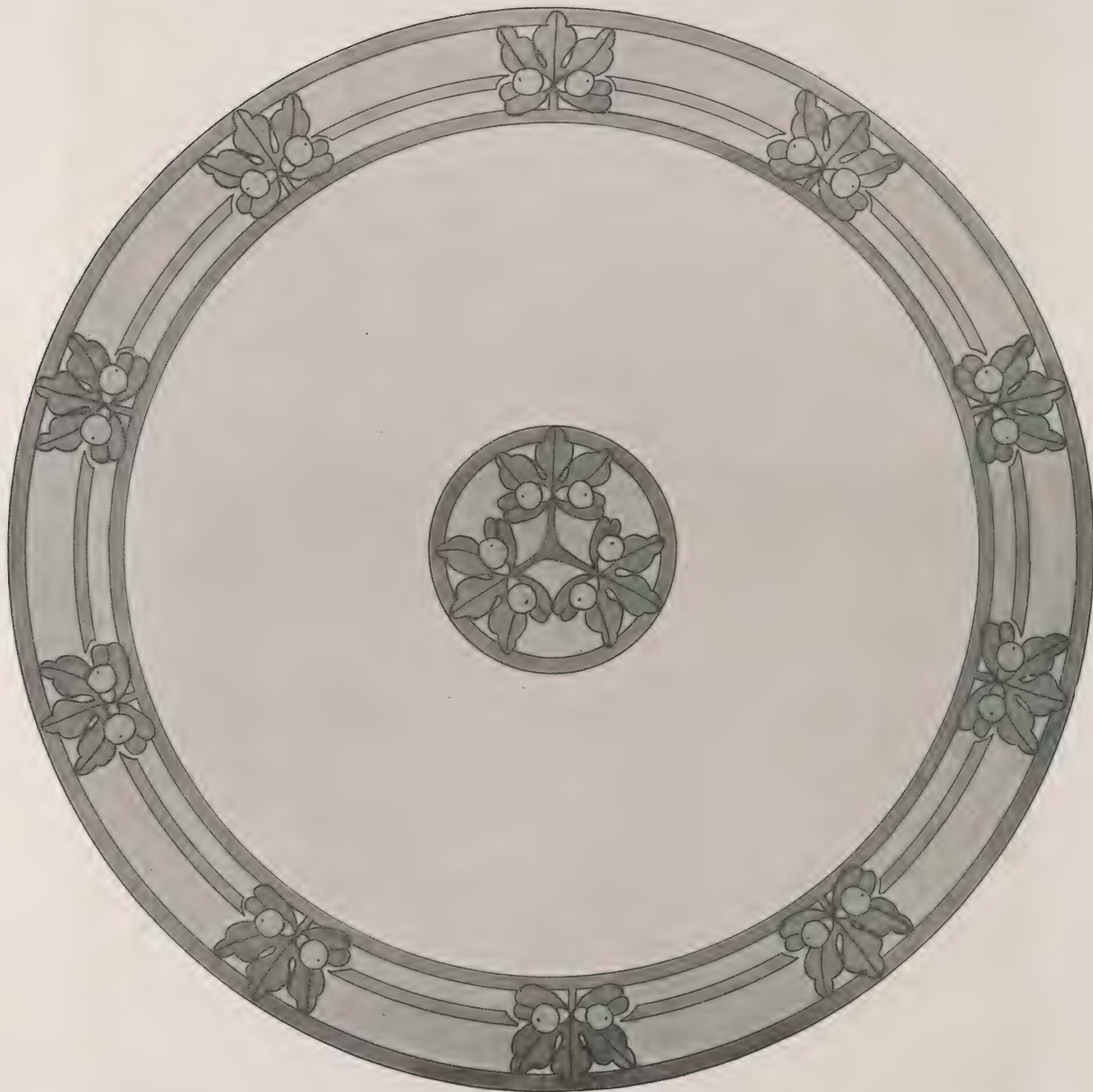
Treatment by Jessie M. Bard

All the fine lines and the bands are gold. The small heavy spots are Yellow Brown and a little Yellow Red.



DECORATIVE LANDSCAPE—A. W. DONALDSON

(Treatment page 14)



PLATE, CONVENTIONALIZED FIG—EULA L. McELHINNY

Treatment by Jessie M. Bard

PUT the leaves in with gold and all outline. Make the outline a little heavier than in the design. Second Fire—Paint the figs with Yellow Brown, shaded a little with Blood

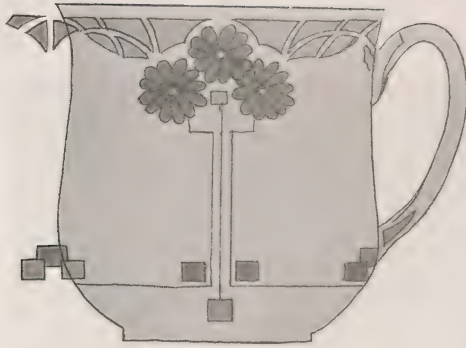
Red. Paint bands with two parts Banding Blue, one part Copenhagen Blue.

Background in design is Deep Blue Green and a touch of Violet painted on quite light.



PEONY—PHOTOGRAPH BY WALTER S. STILLMAN

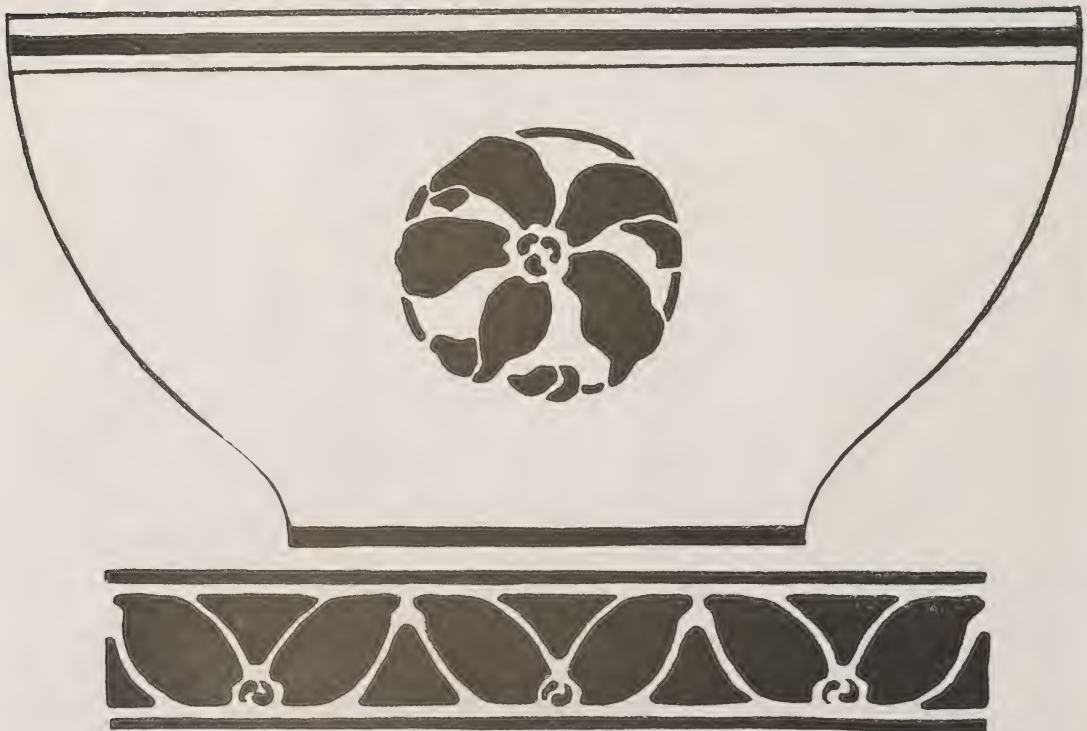
(Treatment page 2)



DINNER SET—CUP AND SAUCER

Eleanor Stewart

OUTLINE design in black and dry thoroughly in oven. Paint leaves green, using Apple Green with touch of Deep Purple and Brunswick Black to tone. Paint flowers with gold. The design could also be carried out in enamels in one fire.



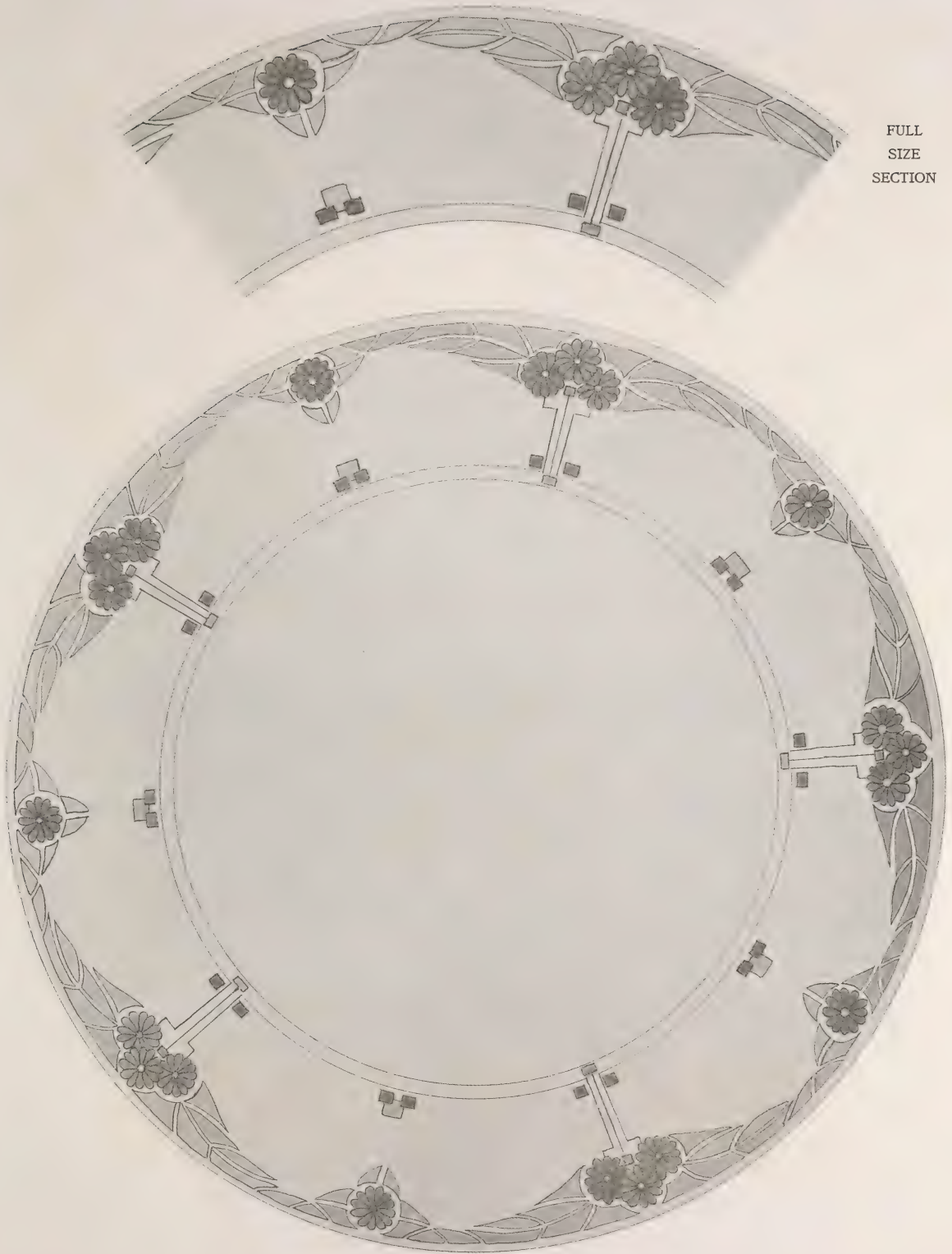
BOWL—LAWRENCE COLVIN

Treatment by Jessie M. Bard

OIL the large petals of the flowers and the two narrow bands at the top and dust with three parts Ivory Glaze, two parts Albert Yellow, one part Yellow Brown. Oil the remainder of the design and dust with three parts Pearl Grey, two parts

Apple Green, one part Shading Green, one-half part Grey for Flesh. Second Fire—Oil over the entire surface on the outside of the bowl and over the border on the inside and dust with two parts Pearl Grey, one part Palma Rosa Salmon.

FULL
SIZE
SECTION



DINNER SET, PLATE—ELEANOR STEWART

(Treatment page 18)

HELPFUL HINTS

A piece of asbestos board cut to fit the bottom of the kiln makes stilts unnecessary for pieces that do not rest flatly on the bottom. This need never be removed but should be brushed or wiped before each packing. Plates or any flat pieces can be safely fired on edge on this, by being careful to separate them at the top by small stilts. Often a small narrow strip cut from asbestos paper answers better than a stilt, but this should not touch a painted surface or it will not glaze well.

My kiln has a running length of more than twelve feet of stove-pipe, wired to hold. As a means of precaution I used occasionally to hire a man to take it down and clean it, but have found that the preparations sold at the stores for cleaning soot out of chimneys will work as well in the kiln.

Put plenty of the powder on the burner, turn on enough oil to keep it burning well, and in an hour or two the walls will be white and clean.

To help a kiln wear well, close all the drafts as soon as the firing is over, shut any door or window that allows cold air to blow on the kiln while it is cooling, and never be tempted to open or unpack it until it is cool.

It often happens that pupils want to work all day and bring their lunch for the noon hour, have good short stories, magazine articles, or some helpful reading at hand, and have one read while the others are eating. During the afternoon's work the reading can be discussed, and personalities, the bane of a studio, avoided. Good books, not too long, have been read this way taking a chapter or two at a time.

If pupils work until they are fagged out insist on them leaving their work for a short walk or rest. A couch is a good piece of furniture for a studio.

Some one comes in in a hurry, wants to make a gift right away, but the design must be new or different. Refer them to your list of birthday flowers, or find the recipients' favorite flower or color, their nationality, or section of country they live in. Nearly every locality has some thing or symbol typical of itself, and for those who have or care for them the family coat of arms is good. One of my pupils made a little original design that she now works in on all her own pieces giving them a personal touch. A belt pin in a Florida scene, trees festooned with Spanish Moss delighted the heart of a girl moving to the far northwest; Irish Moss in green, on an Irish bride's plates; Heather and Thistles for the Scotch; a design in Arrow-head and Oranges for a San Bernardino, California, girl; one thing suggests another until it becomes difficult to choose.

A note-book made from my own observations and experiences is given each new pupil to copy and study to the benefit of both pupil and teacher.

Don't be fearful of giving too much for the pay you get; it is good to have your pupils come back to see you occasionally and tell you how much they appreciate you since they have gone out in the world where you pay for everything you get. One good turn deserves another, and generally speaking, gets it, and there is need of good fellowship in our work.

Gertrude Gilpin.



BOWL, MUSHROOM MOTIF—HENRIETTA BARCLAY PAIST

(Treatment page 12)

Adapted from the Japanese



GOLDEN HARVEST PEONY—PHOTOGRAPH BY WALTER S. STILLMAN

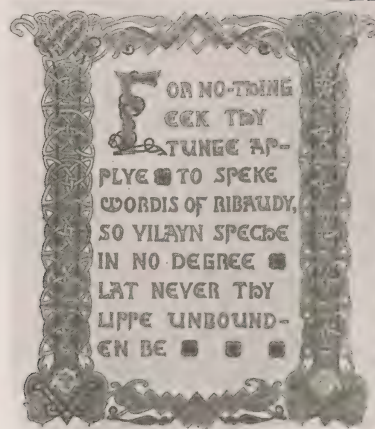
Treatment by Kathryn E. Cherry

FLOWERS are a very delicate pink, deep yellow in the centers with five touches of crimson. Paint the flowers with Painting Yellow used very thin, deeper in the center, touched on the tips with Rose. Leaves are Yellow Green, Brown Green, Shading Green. Stems are Brown Green and

Yellow Brown. Background, Yellow Brown, Brown Green, Mauve, Yellow Green. Second Fire—Shade the shadow side of the flowers with Apple Green and Rose, darken the yellow in centers with Yellow Brown and Brown Green. Wash a thin wash of Apple Green over the leaves, strengthen the shadows with Yellow Green and Brown Green.



Design for silk by a student, Miss Knofflock's Class in Design.



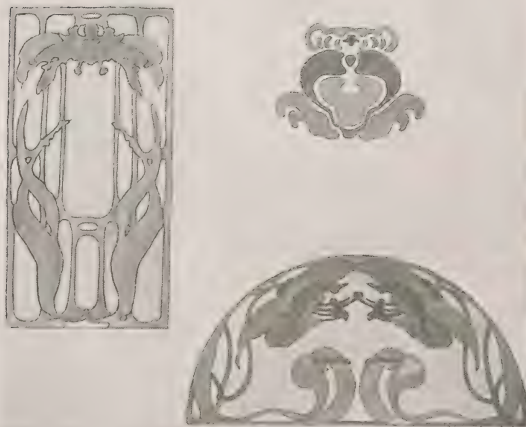
Bookbinding Class, under Miss Baker.



Work of Book Binding Class, under Miss Baker.



Work from Design Class, under Mrs. C. P. Davis and from Wood Carving Class, under Mr. Dawson Watson.



Sheet in Plant Analyses--Done in Class under Miss Knofflock.

A PAGE OF CRAFTS FROM THE ST. LOUIS
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Design for Wall Paper--Class in Design, under Miss Knofflock.

STUDIO NOTES

Mrs. Ada Borre Newquist, Des Moines, Ia., has removed her studio to the third floor of Wilkins' Dept. Store, 8th and Walnut Sts., and has also added a china department for the sale of both decorated and white china.

The F. G. Coover exhibit of conventional outline work was shown in a number of eastern studios the past month. Mr. Coover reports there is a remarkable interest in enamel work

on both hard and soft wares, and that better work is being taken up more generally in enamel, lustre and dry dusting treatments by pupils in studios both east and west.

During Mrs. O'Hara's summer class last year, it was generally understood that she would have a class this summer and she is receiving quite a number of inquiries. Her plans have been changed and she now intends to spend this summer in Europe in the further advancement of her work.

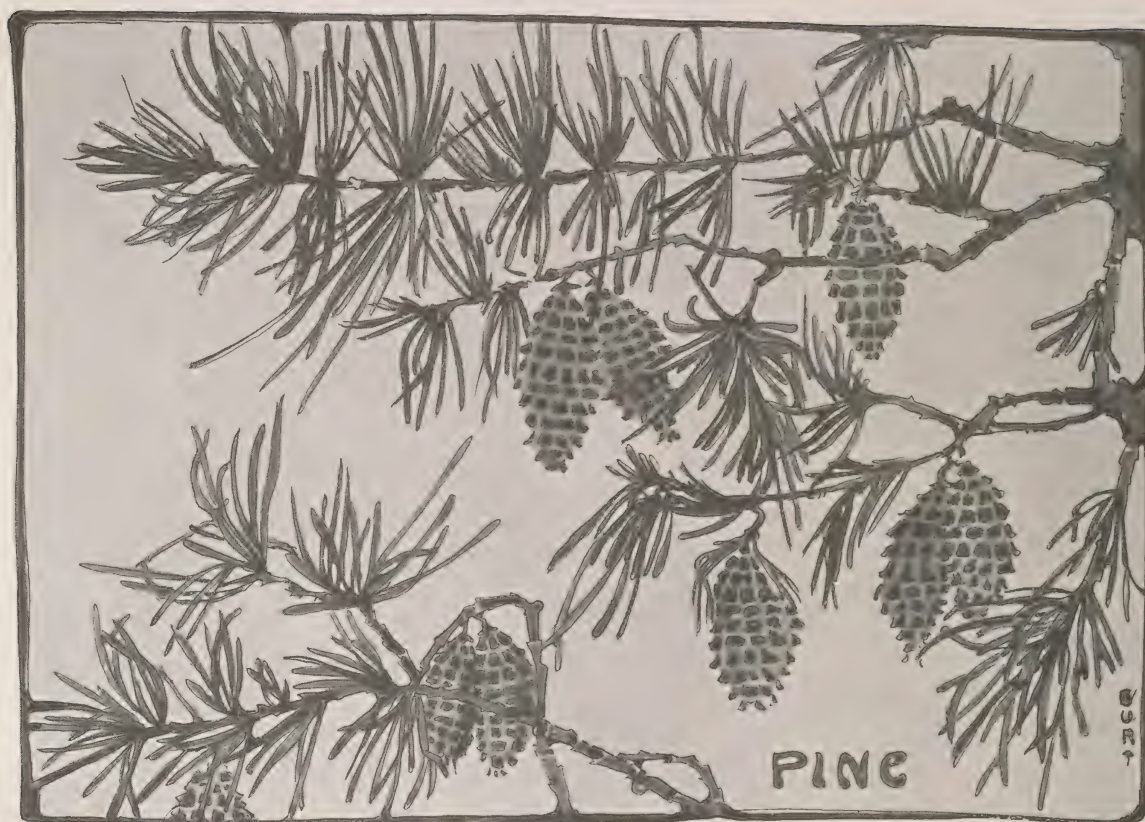


BUDDLEYA—PHOTOGRAPH BY WALTER S. STILLMAN

THE flowers are washed in lightly with Deep Blue Green and Sea Green shaded with Deep Blue Green and a little Violet; the centers are Yellow Brown and Yellow Red; the foliage is Shading Green and Yellow Green.

Treatment by Jessie M. Bard

Second Firing—Wash a thin wash of Deep Blue Green over the flowers with touches of Banding Blue and Violet; the buds are Banding Blue and a little Ruby. For a background use Copenhagen Blue and Apple Green; a little Grey for Flesh.



PINE CONES—HARRIETTE B. BURT

Treatment by Kathryn E. Cherry

THIS is a good motif for etching. For painting, paint the pine cones with Yellow Brown, Auburn Brown and Brown Green; the needles are Yellow Green and Brown Green; the stems are Brown Green and Black.



SUMMER SCHOOL NOTE

Mrs. W. P. Garrett announces that she will have her summer school as usual in Thousand Island Park. This is, so far, the only announcement of summer school we have had.



ANSWERS TO CORRESPONDENTS

Mrs. C. D.—Stippling is done with a brush called a stippler, it is a round brush with very short hair and the color is padded on with this instead of being painted with long strokes as is usually the case. A reflected light is one that is cast on an object after striking on some other substance, it is not a direct light such as the high light is.

D. L. O.—Mix the cement for mending china with luke warm water, it is best to use a bone knife and be sure that everything is clean. Mix to the consistency of thick cream. Apply the cement to both of the broken edges and hold them together until the cement hardens; when very dry, scrape off all the extra cement and give it a light fire, place it in the kiln so it cannot slip as the cement softens in the process of heating. Sometimes it is advisable to bind it together with asbestos cord but this is apt to take the color off where it touches.

K. R.—Paint a thin wash of Yellow over the Green to produce the yellow tone. Use Pearl Grey and a little Yellow Brown for a cream background. If the spots are not too large you might cover the inside of the bowl with Light Green Lustre and use an all-over design on the outside. There is no way of restoring the glaze to china. It is best to use a design over the places where the color will be dry dusted on as it will glaze easier than a painted color.

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Others who have out of print back numbers for sale at various prices are as follows:

Mrs. J. R. Van Dyck, 1 Ward St., Hackensack, N. J.

Mrs. Harry Andrews, 2110 Bonsallo Ave., Los Angeles, Cal.

Bertha Morey, 327 West 4th St., Ottumwa, Ia.

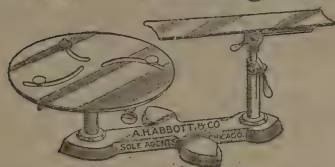
Mrs. C. V. Hoffman, Bound Brook, N. J.

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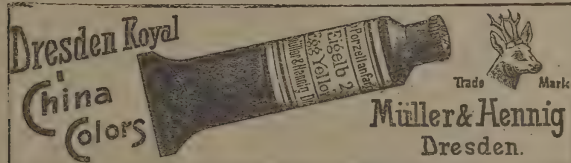


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The Ceramic Studio Supplements

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JUNE— Salmon Berry - - - Jeanne M. Stewart

Conventional Bird Design

JULY— for Plate - - - Alice Sharrard

Stein - - - Florence Weiskopf

AUGUST—Group of Scotch Thistles Jeanne M. Stewart

Remember that \$1.00 will secure these three numbers. If your subscription has run out, renew at once.

The group of Cups and Saucers by Mrs. Cherry which forms the supplement of this number (May) will also be used as the frontispiece of our new book on Cups and Saucers which will be ready May 1st. A price of \$1.50 has been placed on this book which will be attractive to all lovers of good designs.

We are booking orders NOW for May 1st Delivery

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KERAMIC STUDIO

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JUNE MCMXXII

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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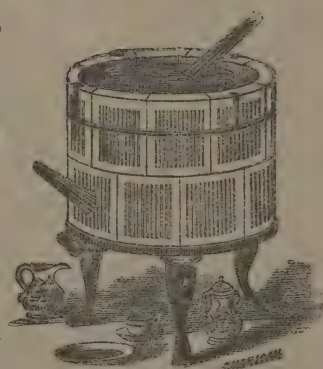
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KERAMIC STUDIO

Vol. XV. No. 2.

SYRACUSE, NEW YORK

June 1913



WITH the summer vacation approaching, we are reminded of the troubles of some of our good friends who want to use this season for study and for various reasons are prevented. There is one who writes that not only are her means limited but that every summer, because of the beauty of the country where she lives all her good friends from all points of the compass descend upon her in swarms and she is compelled to use all her time from early morn to dewy eve in catering to the inner man by way of the kitchen stove. To discuss the last question first—If we were that too easily imposed upon lady, we would write a circular letter and have it typed and sent to all expectant and expected guests, saying that she finds that she can not afford to lose the opportunity for study that the summer affords, so, though she would dearly love to have them visit her, she can only invite them on the condition that they pitch in and do their share of the work. That seems to us the only fair thing to do all around, for it is not fair to others to let them grow accustomed to imposing on their friends. About that flat pocket-book—If, instead of painting naturalistic studies, she would decorate a lot of little things that would make pleasing souvenirs of her beautiful home, perhaps the friends might help inflate that empty bag by purchasing to a point where it could be utilized for further study. Or she could get up a summer class in china decorating and invite the friends to join at so much per. We know one awfully nice little girl who came last year to our summer school and did a lot of charming conventional and semi-conventional things with the teacher and went home and sold them and taught what she had learned until she had made enough to more than pay her expenses here another year. And this was her first attempt. It seems almost always that where there is sufficient will there will always be a way.



This year in my spring garden I have some flowers that I have not had before and so I have not thought to suggest them to our readers as subjects for study and design. First of all there is a colony of Miterwort. Long ago in one of the earlier issues of *Keramic Studio* I published some of my own studies and designs from this dainty flower, but had not thought of it as available to garden lovers. Last year I went out with baskets and trowels to a ravine nearby and brought home a lot of wild flowers and ferns for the stone-walled garden about the gold fish pool; it was an experiment but a successful one for this year they grew bright and early and had increased a hundred fold; there I found them all, white and yellow and blue Violets, Ferns, Miterwort, Solomon's Seal, Squirrel Corn and Dutchmen's Breeches, Hepaticas, and many flowers of which I have not yet learned the name. They are mingled with the Yellow Primrose and Crimson and Orange Polyanthus and Wall Flower and Japanese Iris leaves, with the Boston Ivy on the stone walls for a background. They delight our eyes and gladden our hearts. Try some of these flowers for study this year. The Primrose has wonderful possibilities in a decorative

way as well as the different varieties of Dicentra, the Squirrel Corn, Dutchman's Breeches and their more conspicuous garden cousin, the Bleeding Heart, of which Miss Overbeck gives us so many studies this month. Out in the hedge we have a different set of wild flowers, Trilliums, Blood Root, False Solomon's Seal, Wild Geranium, etc., etc.



This season let us go to the woods for inspiration and next fall we will have a competition in conventionalizations of the various wild flowers. Suppose you all see what you can do in this line. Make your careful drawing of flower, leaf and stem, then make conventionalized units of flower and leaf, a page of these, then a page of semi-conventionalized designs, *i. e.*, small flower panels connected with conventional or geometrical design or small semi-conventional flower arrangements for borders. Then a page of conventional designs applied to straight and curved edges, all from the same flower. Do this with every flower of which you make a study. Send these to *Keramic Studio* about the fifteenth of September and we will have a wild woods Christmas issue with prizes for the best work. We will have a prize for the largest number of flowers studied and prizes for the best studies of flowers. You work on this idea and we will announce the competition later.



SUMMER SCHOOL AND STUDIO NOTES

The Studio of Mrs. Mary Alley Neal, 1425 Broadway, New York, N. Y., will be open during the entire summer.

The Art Institute of Chicago will, as usual, have a Summer School beginning June 30th and lasting twelve weeks. The Ceramic Class is under the management of Mrs. Abbie P. Walker, design class every day, painting lessons for china on Tuesdays and Thursdays.

Miss Leah H. Rodman, 47 W. 36th St., New York, N. Y., will continue her classes in Brooklyn and New York during the summer months.

Miss May Reynolds of Chicago, has been engaged for a few weeks by the Ralston China Co., of Los Angeles, Cal., where she is teaching at present.

Miss Reynolds spent two weeks at Winfield, Kan., at the studio of Mrs. Ida T. Lockwood, before going to the far west.



SHOP NOTES

B. F. Drakenfeld & Co., importers and manufacturers of mineral colors and materials have moved from 27 Park Place to their new building at 50 Murray St., which the growth of their business made necessary.

Mrs. F. N. Waterfield and Miss C. Kroll have purchased the Domestic Art Rooms, 149 Washington St., Newark, N. J., where they will continue the business formerly conducted by D. H. Morris.



CLUB NOTES

The ceramic artists of St. Paul and Minneapolis have combined in forming a new society under the title of the Twin City Ceramic Club. Winifred D. Sandy is secretary.



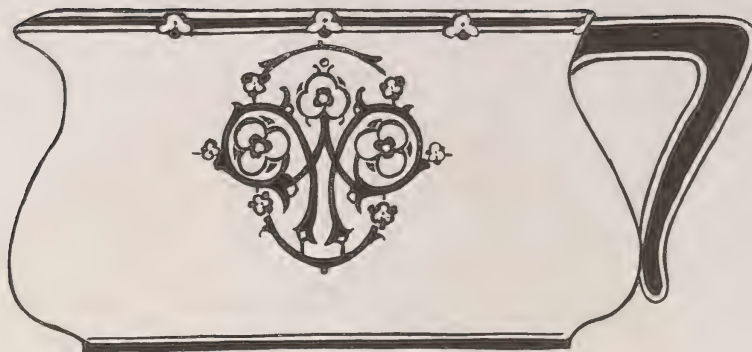
PITCHER—HENRIETTA BARCLAY PAIST

Flat Enamel and gold lines. Grapes, violet; leaves, green



SCARLET AND CRIMSON ORIENTAL POPPIES—PHOTOGRAPH BY WALTER S. STILLMAN

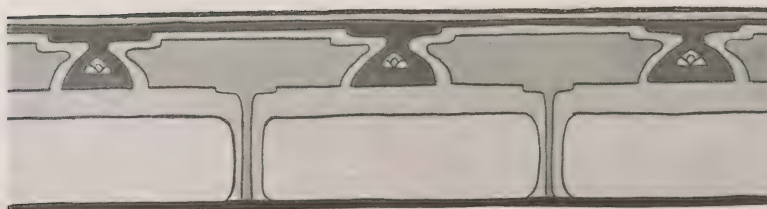
(Treatment page 30)



CREAM PITCHER—M. W. CAUDLE

Treatment by Jessie M. Bard

All dark parts of design are Green Gold. The three large flowers are oiled and dusted with two parts Apple Green, one part Yellow Green. All small flowers are painted with Yellow Lustre.



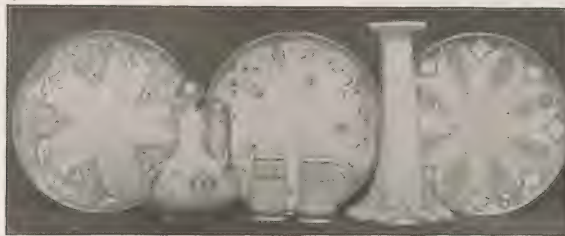
ROUND BOX—ALICE SEYMOUR

(Treatment page 32)



FISH PLATTER—RUSSELL, GOODWIN

(Treatment page 36)



WORK OF ORILLA E. MINER AND CLASS, PULLMAN, WASH.

SCARLET AND CRIMSON ORIENTAL POPPIES (Page 27)

Treatment by Jessie M. Bard

FIRST firing use Yellow Red and Carnation for the red in poppies. The stamens are purplish black, use Roman Purple and Black. The green centers are Yellow Green with markings of Brown Green and Black. The leaves are painted in with Shading Green and Apple Green. The stems are Brown Green very light with touches of Violet.

Second Firing—Shade flowers with Pompadour and Blood Red and a touch of Roman Purple toward centers in the very deep places. Use same colors as used in first firing for leaves. For a background use Yellow Brown, Blood Red and a little Violet.

SNAP DRAGON (Page 31)

Treatment by Jessie M. Bard

FIRST Firing—For the white blossoms use Lemon Yellow a little Apple Green and Grey for Flesh for the shading. The salmon pink blossoms are Pompadour used very thin and just a little Yellow Brown, shading these with a little Blood Red. The crimson flowers are Blood Red and Yellow Red; for the foliage use Shading Green and a little Yellow Brown with touches of Yellow Green. The stems have a little Brown Green and Violet.

Second Firing—Use same colors used in first firing and strengthen the foliage with same as first firing, the background is Lemon Yellow and Grey for Flesh and a little Violet.



SNAP DRAGON—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 30)

SALMON BERRY (Supplement)

Jeanne M. Stewart

PALETTE: Lemon Yellow, Egg Yellow, Yellow Red, Yellow Brown, Pompeian Red, Ruby Purple, Brown Green, Shading Green, Yellow Green, Turquoise Green, Wood Brown, Grey and Ivory Yellow.

This berry which grows extensively throughout the northwest is in appearance and growth much like the red raspberry, though larger and in the golden colorings with an occasional brilliant red berry.

The yellows should be applied rather lightly in the first fire, shading with a mixture of Yellow Red and Egg Yellow and Yellow Red and Yellow Brown as a lighter or darker tone is desired. Deeper shadows are applied in second painting with a tone of Egg Yellow, Yellow Red and Brown Green.

For the brighter red berries use Egg Yellow in highest lights, shading with Yellow Red, and Pompeian Red with one-third Ruby Purple added for darker tones.

The leaves may have a few of the Yellow and Brown touches for variety, although painted mostly in the brighter greens. A soft warm grey for background is made with Stewart's Grey and Pompeian Red, with Brown Green and Pompeian Red added to give depth to shadow under the dominant mass in the design.

JACK-IN-THE-PULPIT (Page 34)

Lucy M. Shover

THE leaves are Yellow Green and a little Shading Green; the blossom is Painting Yellow and a little Yellow Brown; the very dark in this blossom is a greenish yellow, use the Painting Yellow and Yellow Brown and Brown Green. The stems are Brown Green and Yellow Brown, the dark shadow on the stems is Yellow Green and Brown Green.

* *

CONVENTIONAL JACK-IN-THE-PULPIT (Page 34)

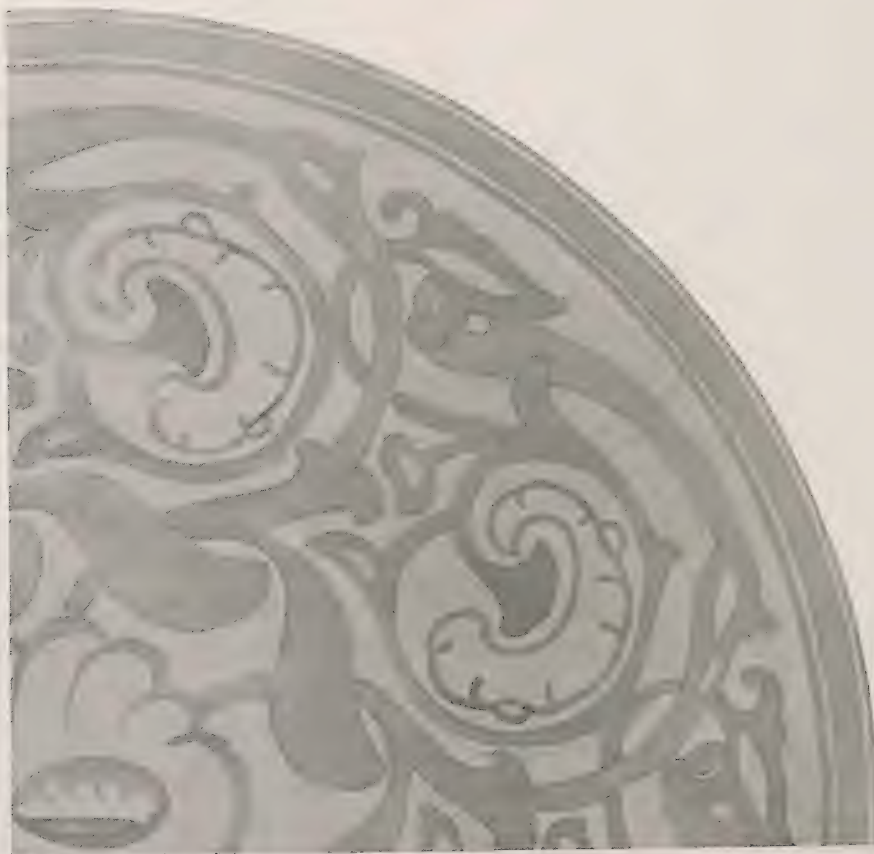
FOR the color combination use Yellow for dusting for the light tones and the Deep Ivory for the deep tones. Outline with Black when using it on larger pieces.

* *

TREATMENT FOR ROUND BOX (Page 28)

Alice Seymour

CENTER of top and panels on base Cream Yellow. Background of bands thin wash of Yellow Brown 4, Ivory Glaze 1 and a touch of Hair Brown, panels Yellow Brown Lustre, two coats, dark form and band Gold and outline with Hair Brown.



FULL SIZE SECTION OF CHOP PLATE—PAULA FENSKA



SALMON BERRY—JEANNE M. STEWART

JUNE 1913
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.

HOLLYHOCKS (Pages 44-45)

Treatment by Jessie M. Bard

THE delicate blossoms are painted in with Lemon Yellow, a little Apple Green with a clear Yellow center; the medium tone flowers are painted in with a delicate wash of Pompadour Red with a thin wash of Violet toward center; the center is Albert Yellow, the dark flowers are Blood Red

and just a little Ruby added to it; the center is Albert Yellow and a little Yellow Brown; the buds are Moss Green and Brown Green; the stems are Moss Green and Lemon Yellow.

The colors used in second fire are the same as first fire using thin washes on light side and strengthening the centers. The background is Lemon Yellow, Brown Green and Yellow Brown.



SANDWICH TRAY—PAULA FENSKA

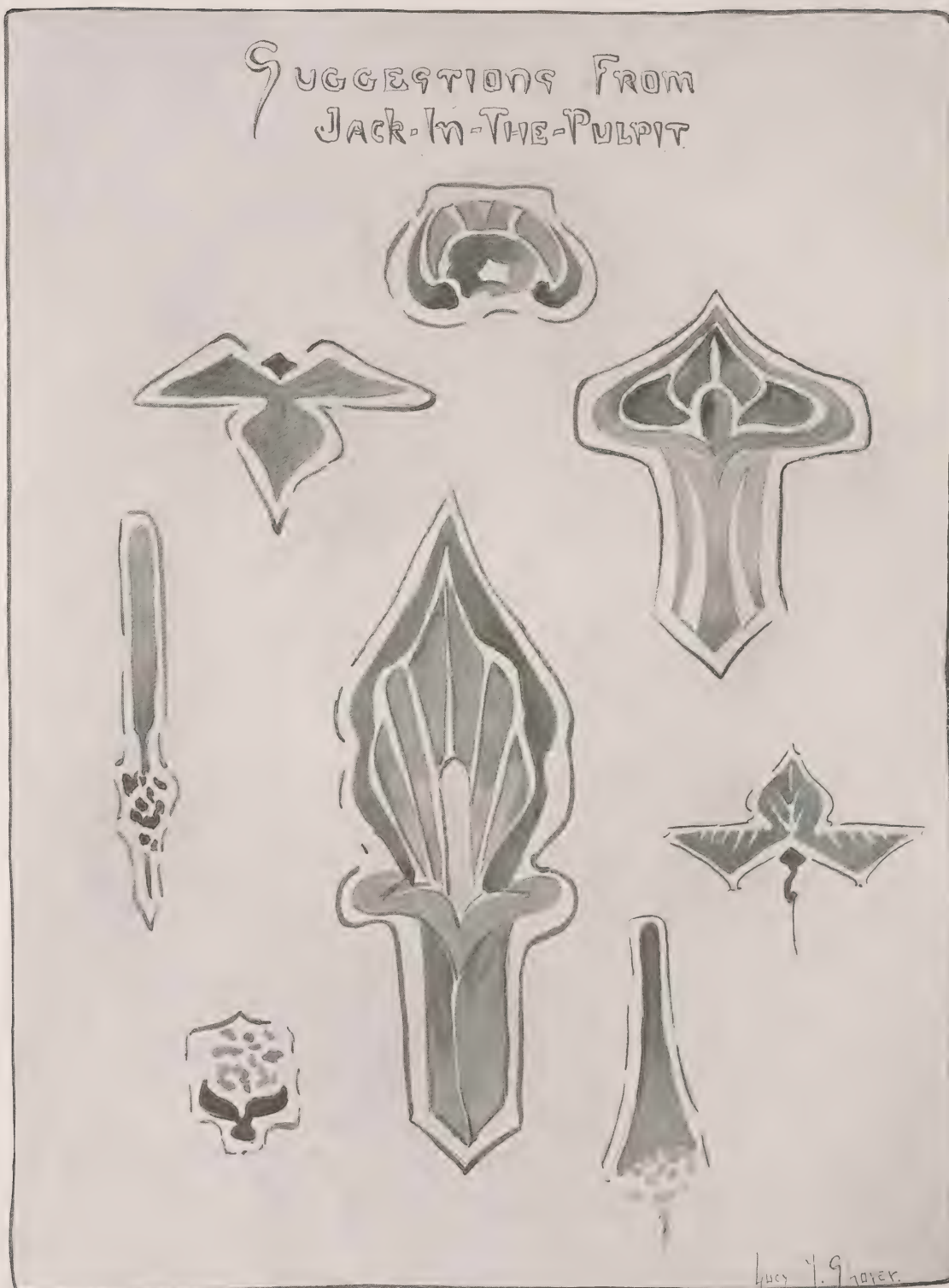
Treatment by Jessie M. Bard

OIL all grey parts except the flowers and the wide band and dust with two parts Ivory Glaze, one part Pearl Grey, one part Apple Green and a touch of Yellow. Oil the light part of flowers and the wide band and dust with three parts Ivory Glaze and two parts Yellow Brown. Paint the

grey tone in the flowers with Auburn or Hair Brown and a little Blood Red.

Second Fire—Oil over the entire surface and pad until it tacks. Dust with one-half part Grey Yellow, one part Yellow Brown, five parts Ivory Glaze.

SUGGESTIONS FROM JACK-IN-THE-PULPIT

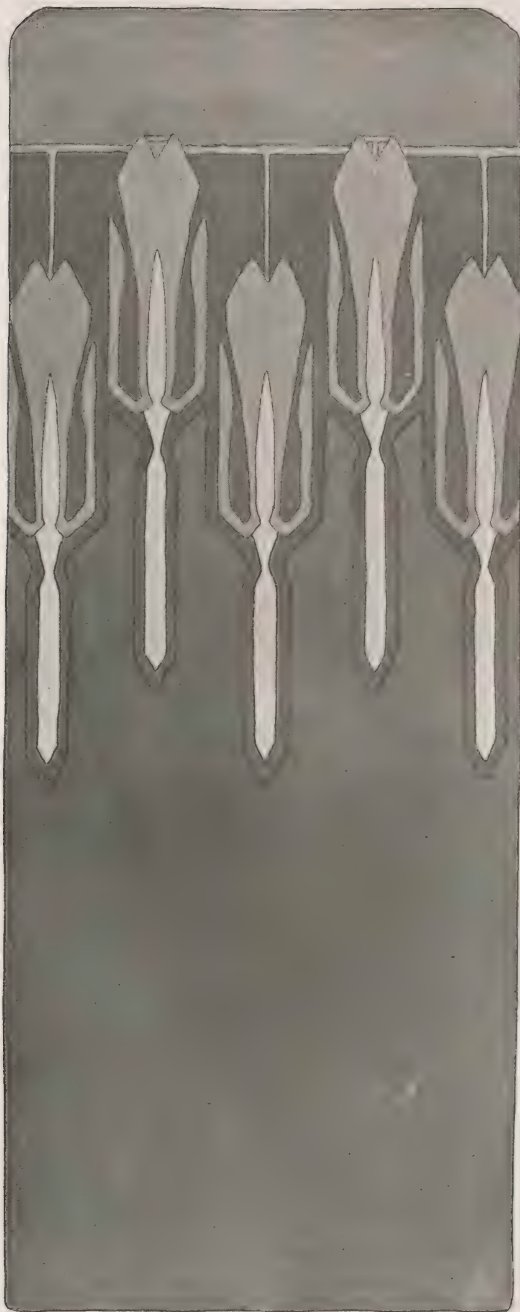


Lucy M. Shover



JACK-IN
THE-PULPIT

Lucy M. Shover



BLEEDING HEART, VASE—HANNAH B. OVERBECK

Hannah B. Overbeck

TINT entire vase with Black Green and fire. There need be no outlines or where they are not along background of band they may be in Black Green. Paint light parts of flowers and stems in Yellow Green with a little Black and other parts of flowers Ruby; tint upper and lower parts of vase with Black Green 1-2, Grey for Flesh 1-2, and fire. In third firing dust background of band with Black Green and strengthen flower parts.

BLEEDING HEART STUDY (Page 37)

Hannah B. Overbeck

PAINt darker parts of flowers with Rose and outline all other flower parts in with Rose so that all have the same tone of rose. Paint lighter flower parts lightly with Rose with a touch of Yellow Green along the central line of these light parts. Outline leaves and stems with Olive Green with a little black and paint upper parts of leaves with same and paint lower parts of leaves and stems with Grey Green with a little black. On background apply a tint of Grey Green 1-3 Grey for Flesh 2-3.



BLEEDING HEART, PLATTER (Page 37)

Hannah B. Overbeck

THERE may be black or very narrow gold outlines. Paint small dark spots Empire Green and those parts in second darkest tone Rose; on all other parts and band on edge use Grey Green with a little black and tint background of band with Dark Green No. 7.



BLEEDING HEART, BOWL (Page 38)

Hannah B. Overbeck

OUTLINE with Hair Brown. Paint dark parts of side Hunter's Green and other parts and bands Yellow Ochre 2-3, Hair Brown 1-3; tint background of band with Hair Brown and leave lower part of bowl white.



BLEEDING HEART, MILK PITCHER (Page 38)

Hannah B. Overbeck

OUTLINE all with Blood Red and paint dark parts of flowers with same. Paint all other parts of flowers in Yellow Ochre and rest of design and band about top with Brown Green with a little Black. There should be a light tint of Brown Green 1-2, Finishing Brown 1-2 on lower background spaces and a heavier tint of Yellow Ochre 1-3, Finishing Brown 2-3 on background on upper part of pitcher.



BLEEDING HEART, CUP AND SAUCER (Page 40)

Hannah B. Overbeck

Outline with Black, paint darker parts of design with Copenhagen Blue. Paint other parts of design and bands with Mussen Brown with a little Grey for Flesh and background with Copenhagen Blue.



BLEEDING HEART, BISCUIT JAR (Page 40)

Hannah B. Overbeck

LEAVE narrow spaces for gold outlines. On the darker parts of the design use Ruby and on the lighter parts Imperial Ivory with a little Grey for Flesh. On the background of the band use a heavy tint of Grey for Flesh and all other parts may be tinted with Grey for Flesh 1-2, Imperial Ivory 1-2.



FISH PLATTER (Page 29)

Treatment by Jessie M. Bard

TRACE in the design and oil all the dark parts except on the fish and dust with Water Blue—do not oil it very heavily. A little Ivory Glaze may be added to the color to prevent it from getting too dark. The dark spaces on the fish are Green Gold. A band of the gold may be added near the edge of the tray.



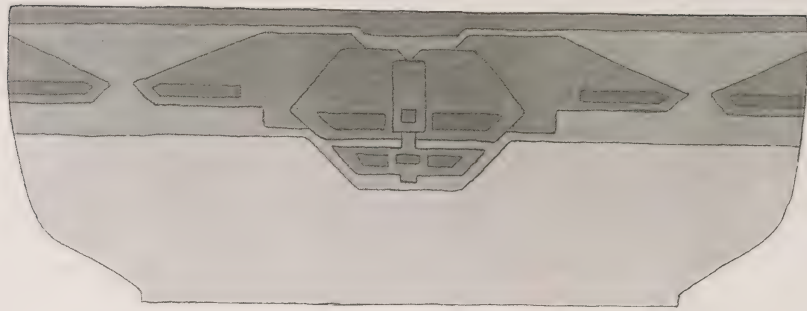
BLEEDING HEART—HANNAH B. OVERBECK

(Treatment page 36)



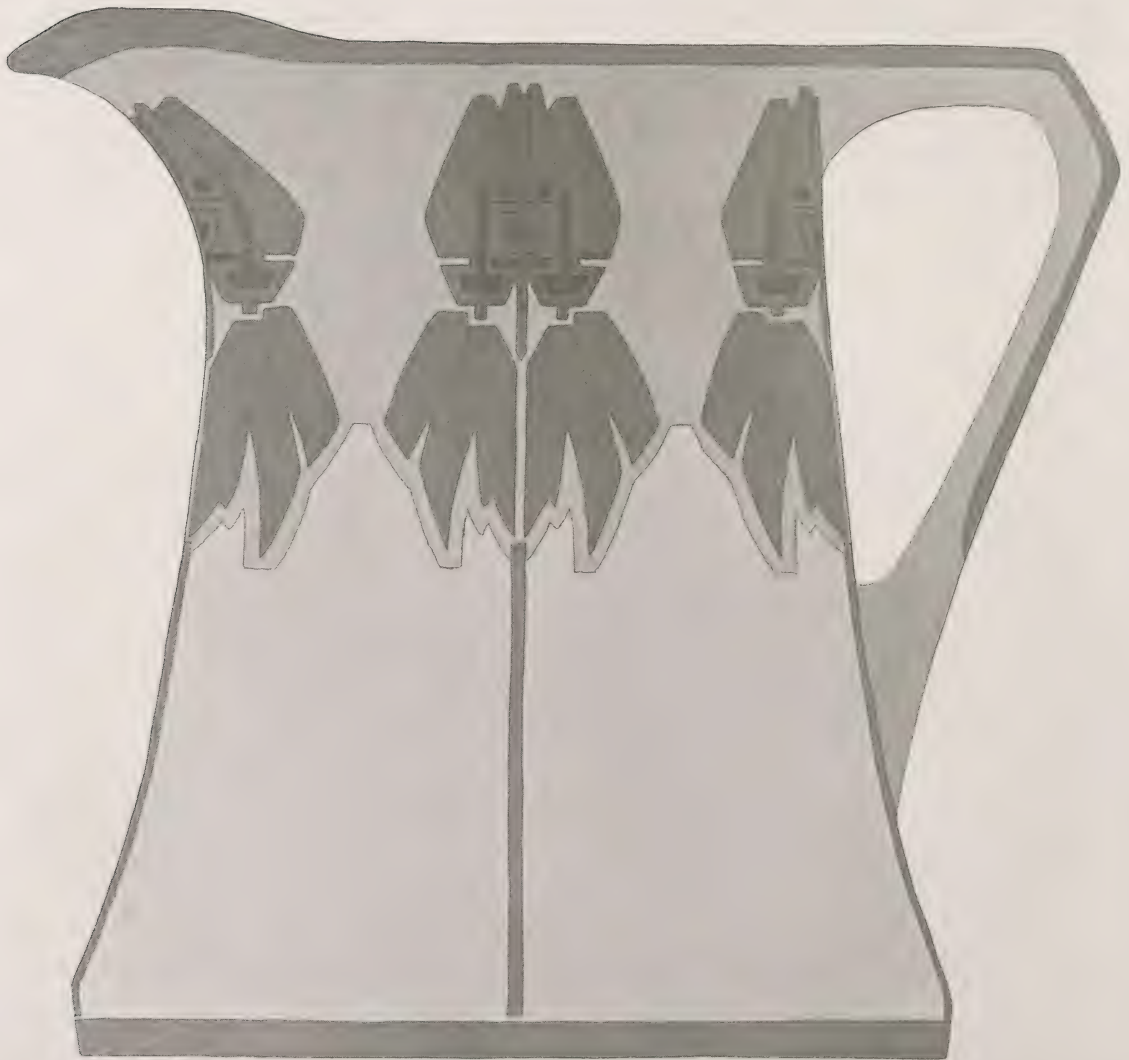
BLEEDING HEART, PLATTER—HANNAH B. OVERBECK

(Treatment page 36)



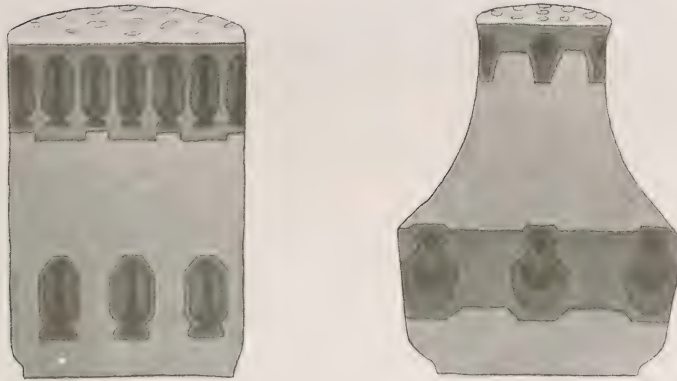
BLEEDING HEART, BOWL—HANNAH B. OVERBECK

(Treatment page 36)



BLEEDING HEART, MILK PITCHER—HANNAH B. OVERBECK

(Treatment page 36)



BLEEDING HEART, SALT OR PEPPER SHAKER—HANNAH B. OVERBECK

Tint all but top part with Finishing Brown and fire. Then outline all parts with Finishing Brown and tint background on bands and about figures with Grey for Flesh; paint darker parts of designs with Peacock Blue and lighter parts with Peacock Blue $\frac{1}{2}$ Grey for Flesh.



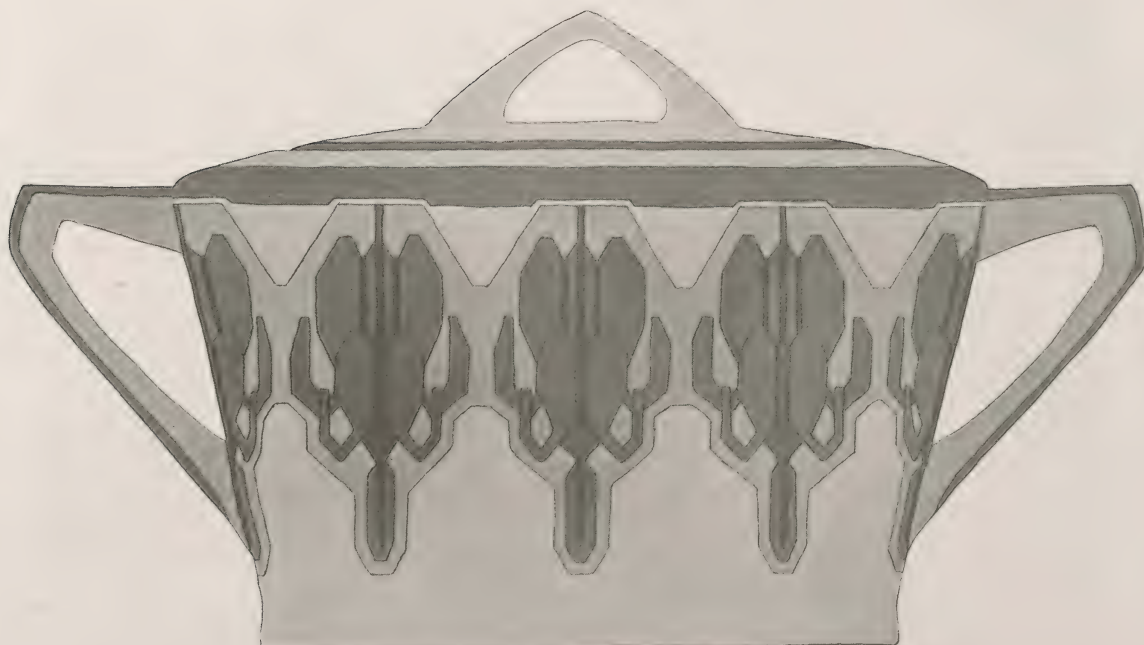
BLEEDING HEART, TWO PLATES—HANNAH B. OVERBECK

Outline with Black, on dark parts of designs use Turkish Blue $\frac{1}{2}$, Sea Gull Grey $\frac{1}{2}$; on other parts of designs and vands use Black Green and a little Black and on the background apply a tint of Black Green $\frac{1}{2}$, Sea Gull Grey $\frac{1}{2}$.



BLEEDING HEART, CUP AND SAUCER—HANNAH B. OVERBECK

(Treatment page 36)



BLEEDING HEART, BISCUIT JAR—HANNAH B. OVERBECK

(Treatment page 36)



VIRGINIA CREEPER—WM. G. WHITFORD

Treatment by Kathryn E. Cherry

The leaves are Yellow Green, Brown Green and a little Shading Green; the berries are Turquoise Blue, a very little Shading Green and touches of Black. The blossoms are white with a bit of Yellow in the center, use the Painting Yellow.



FULL SIZE SECTION OF CHOP PLATE—OLGA SORENSEN

BOUILLION CUP AND SAUCER, ACORN
CLARA L. CONNOR*Treatment by Jessie M. Bard*

PAIN'T the darkest spaces with a delicate lavender made of Violet No. 2 and a little Deep Blue Green. The cap of the acorn is Moss Green and a very little Violet. The grey band, handles and feet are equal parts of Pearl Grey and Grey for Flesh. These colors should all be kept in the same tone.

HELPFUL HINTS

When oiling a vase to ground-lay a color I do not clean out all of the design, but leave a small space where I can touch my finger to test the dryness of the oil. Just before powdering I rub off this space. In this way I avoid any light spots in the background.

I never put any gold on a piece of china until the tinting has been put on. It is very difficult to clean tinting from a space which has gold on it and also hard to burnish such gold.

I do my outlining for the first fire because the pen works so much better on white china than on fired tinting.

Orilla Miner.

ANSWERS TO CORRESPONDENTS

Underglaze work does not apply to china decoration but to the pottery. The decoration is placed on the biscuit and the glaze put over it. The cause of enamels chipping is usually the fault in mixing, you may have used too much oil in them—it would depend on the way they were mixed whether they should be fired hard or not, you will have to fire them hard enough to glaze them. Take a knife and remove as much of the enamel as possible before firing again to be sure that no more chips off. The Satsuma ware is a Japanese crackle pottery and is a cream color.

MRs. J. E. H.—Monograms with a gold band are still used but a simple conventional design with just a sparkle of bright color is more interesting. The monogram is placed in the border to break the band.

E. L. S.—Yes the china can be fired after it has been painted for some time. The cause of coral enamel firing orange instead of coral is because of too hot a fire, the color fires out.



CHOP PLATE IN GREEN AND SILVER—OLGA SORESENSEN

TRACE design. Tint centre panels with one part Celadon and one part Pearl Grey. Panels on rim a darker shade of the same color. Dust with Pearl Grey. Paint de-

sign with Burnished Silver, leave small open spaces white.

Second Fire: Strengthen color in rim panels and again dust with Pearl Grey. Apply silver.



HOLLYHOCK—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 33)



HOLLYHOCK—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 33)

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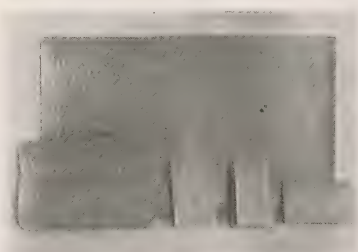
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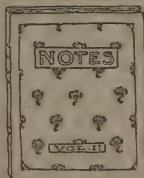
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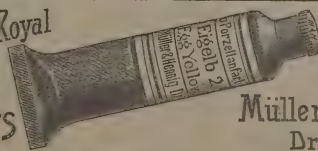
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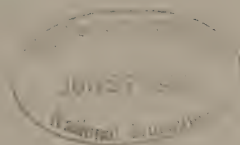
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JULY MCMXIII

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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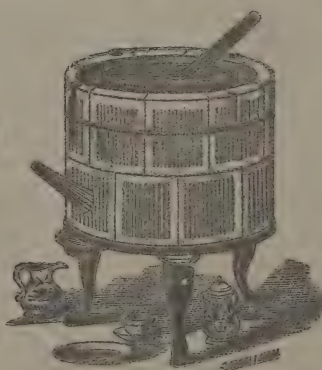
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KERAMIC STUDIO

Vol. XV. No. 3.

SYRACUSE, NEW YORK

July 1913



I sit by the log fire this chilly June night scratching and poking around in the attic of my brain for an idea with which to fill the editorial page, it occurs to me that cold and damp Junes are not favorable to ceramic inspirations—for ceramics are naturally associated in one's mind with hot and exciting moments and the only chill is one of nervous tension.

Of course there is the log fire—but it blazes and flickers, dies down and starts again in a most inconsequential way while the movement of ceramic heat is one of steady increase up to the crucial moment. And even while I cudgel my brains, the wood turns to ashes and the chill of the surrounding atmosphere creeps in. Have all my ideas gone out with the fire? I believe they have—fourteen years of tending the sacred flame of the ceramic fire, have consumed them.

Requiescat in pace—and how can one hope to discover a really valuable idea in a brain crammed and jammed with such ideas as how to warm up the roast for the fourth time in a real disguise; whether to let down Priscilla's gown or take it up for Elizabeth; what to plant for succession in the bed of Canterbury Bells; how to get the windows washed or the floors scrubbed with no help in sight; how to squeeze out a moment of mental quietude in which to pursue one's ceramic aspirations; whether to try to make up the dummy for the next issue of the magazine or go to bed to rest the wearying turmoil in an individual not cut out for the household struggle but forced to keep her nose to the grindstone. Lo! these weary months of domesticless domesticity. It is only left to join the weary world cry of: Help! Help wanted!



I have on my study table a new book, "Art and Industry in Education"—a book illustrative of the principles and problems of the Fine and Industrial Arts at Teacher's College, published by the Arts and Crafts Club of Teacher's College, Columbia University.

This is a collection of essays on various subjects of interest to students of arts and crafts by the students of Columbia Teacher's College, illustrated interestingly and instructively and should be a worth while book to add to one's study library. A list of the subjects touched upon will be of interest.

The Gospel of Art—"Work thou for pleasure; paint or sing or carve the thing thou lovest though the body starve. Who works for glory misses oft the goal; who works for money coins his very soul; work for the work's sake then, and it may be that these things may be added unto thee."—Kenyon Cox.

Industrial Arts Education at the Dresden Congress. Art Principles in writing and lettering. Blue and Sepia Printing as an aid in art Teaching. The International Exhibit of modern art. Symbolism in Teaching Art. The field of Modern Photography. Pottery Plates, a problem in Fine and Industrial arts. Manual Training—What's in a name? Wood Block Printing. The Decorative use of the Figure in Advertising Cement and Concrete. Paper Cutting. Design and Construction. Use of Museums in school work. Costume design in 7th and 8th grades. Good Furniture. The High

School Annual as a Problem in Art. Experimental work in industrial arts as a means of efficiency. Decorations in a Restaurant. Development of Personality in house decoration.



Apropos of the introduction of Manual and Art Training into the graded schools, it would seem that all mothers, whether following the call of art or craft or the great occupation of home making and rearing of children, or even the new woman suffragette, would welcome the movement as a lightening up of their labor and responsibilities. "Satan finds some mischief still for idle hands to do" is as true to-day as it ever has been and if the children can be led to take an interest in some line of manual work you can be quite sure that while so occupied not only their hands will be out of mischief but their busy little brains will be too occupied to make room for naughty or mischievous thoughts. So it behooves us all to help the good work along.

It was for this reason mainly that our summer school conceived the idea of children's classes in Basketry, Sewing, Carpentry, Carving, etc. It has proved a very popular and helpful feature. Many mothers who could not otherwise leave home, have brought the children along with a lightened heart and it is really remarkable to see their interest and the work accomplished. It is the solving of much of the worry of a mother's life—something for the little hands to do and the little mind to enjoy, at the same time training hands and minds into useful tools for the future.



STEIN—F. R. WEISSKOPF (Supplement)

Treatment by Jessie M. Bard

THE outline is Black and a little Violet. The deep yellow tone is gold. Oil the purple tones forming the bands and dust with one part Royal Purple, one part Aztec Blue, two parts Ivory Glaze, after which the gold and outline may be applied and fired.

Second Fire—Oil the grey tones in the panels and dust with three parts Pearl Grey, one part Palma Rosa Salmon. Leaves, head and wings of bird are painted with Violet No. 2 and a little Rose. Bright red in tail and on head is Ruby and a little Blood Red. Pink in lower part of panel is Rose and a little Violet No. 2. Background in flower border is Pearl Grey and a little Yellow, back of leaves is Grey for Flesh and a very little Ruby. The yellow background space is Lemon Yellow and a very little Yellow Brown.



DECORATIVE PLATE (Page 50)

Pearl Monro

OUTLINE in Black. Light part of wings a thin wash of Yellow Brown shaded into Blood Red. Wide outer band Blood Red. Dark part of circles in center of plate and the drapery around the face Albert Yellow and a very little Brown Green. Space back of circles Carnation. Background back of head a soft pink using a very thin wash of Blood Red. A very little Yellow Brown and Yellow Red washed over shadows in the face and neck. All other parts of design Moss Green and a little Shading Green. Large background circle left white.



WISTARIA—MARY H. FEWSMITH

Treatment by Jessie M. Bard

OUTLINE with Grey for Flesh and a little Black. Paint light part of flowers with a thin wash of violet and for the darker tone add Banding Blue and a little Deep Blue Green. Leaves are Moss Green with a little Brown Green, add a little Yellow for the lightest tone. The heavy stem at the top is Auburn Brown and Grey for Flesh, the lower stem is the same as the light tone in the leaves. Background is a thin wash of Violet and Yellow.

FLOWER BORDERS—RUTH RUCK

Treatment by Jessie M. Bard

THE blossoms in the first two borders are a delicate pink, the shadows are a stronger pink. Use a very thin wash of rose for the (1) delicate tone and heavier for the dark. The stamen are Albert Yellow shaded with Yellow Brown. Leaves Moss Green and Apple Green shaded with Brown Green and a little Violet. Stems are Brown Green and a little Moss Green.

No. 3 is the same except that the stamen are red and are painted with Blood red and a little Yellow Red.

No. 4 flowers are painted with a thin wash of Albert Yellow and shaded with Yellow Brown. Use a very little Brown Green for the deepest touches. The stamen are Yellow Brown and a little Auburn Brown. Stems Apple Green and a little Yellow shaded with Brown Green. Buds are same with more yellow added.

No. 5. Flowers have just enough rose washed over them to take away the white glaze, shadows are a thin wash of Apple Green and a little Brown Green. The back of the turned over blossom is a stronger pink, also the edges of the upper one. Petals of the bud are pink. Leaves are Apple Green and Yellow shaded with a little Brown Green and Shading Green. Stems are Rose and a little Auburn Brown.

No. 6. Blossoms are White. Outline and shadows are Yellow and a little Brown Green. Center is Yellow shaded with Yellow Brown and a little Auburn. Leaves and stems are Apple Green shaded with Shading Green and just a little Brown Green. Buds are same with a little Yellow added. A very thin wash of Yellow may be painted over the flower in second fire to destroy the glaze of the china.



PLATE, PEACOCK MOTIF, Supplement

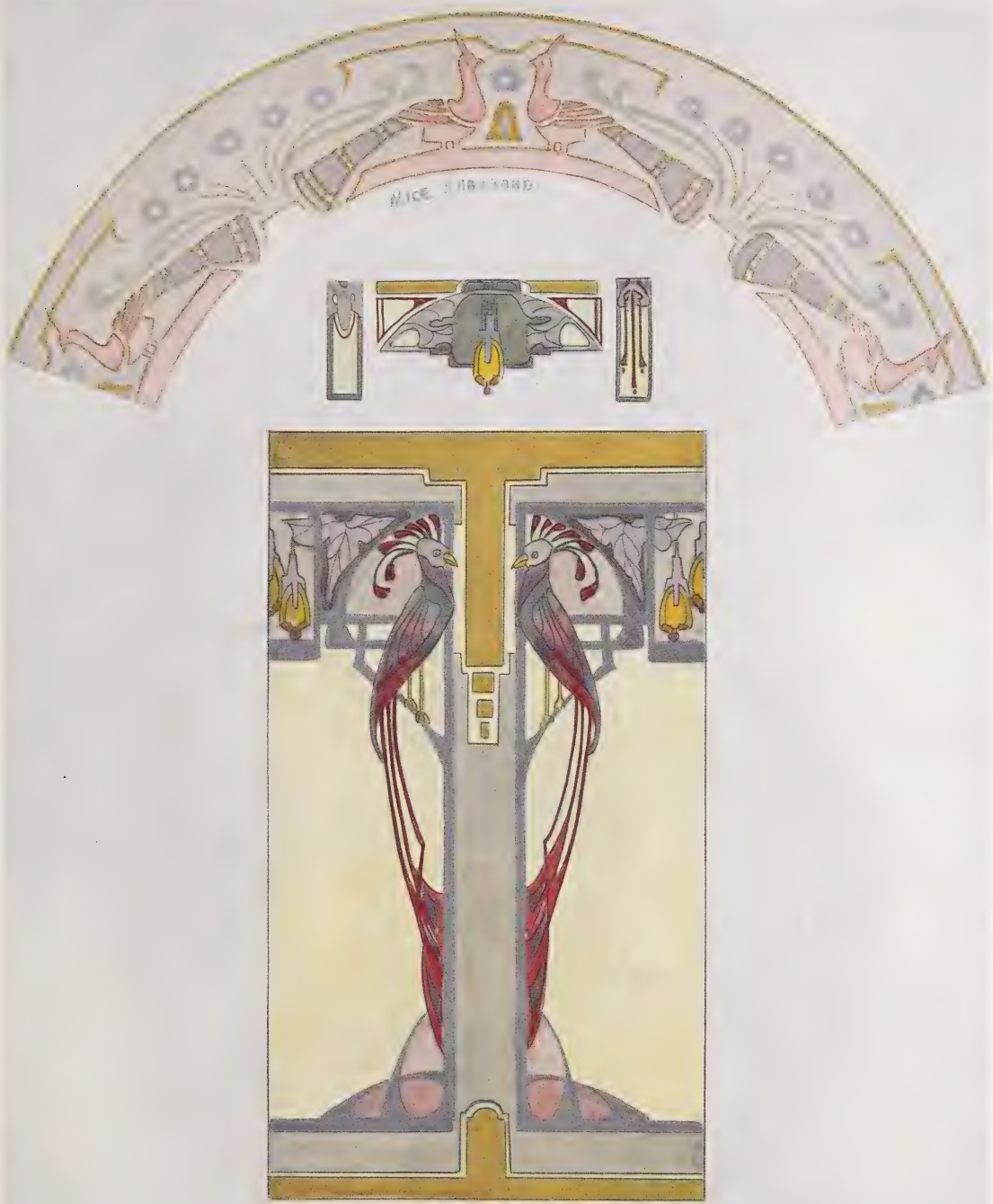
ALICE B. SHARRARD

Treatment by Jessie M. Bard

THE yellow tones may be gold or Yellow, Yellow Brown and a little Brown Green. Pink tone is Palma-Rosa, Salmon or any soft pink. Violet tone in tail Violet No. 2 and a very little Pink. Flowers are Banding Blue and a little Violet. Leaves are Grey for Flesh and Shading Green. Background is Pearl Grey and a little Yellow.



FLOWER BORDERS—RUTH M. RUCK



PLATE—PEACOCK MOTIF—ALICE B. SHARRARD
STEIN—BIRD OF PARADISE MOTIF—FLORENCE WEISKOPF



CACTUS DAHLIAS—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 53)



PLATE BORDER—MRS ROBERT D. HAIRE

(Treatment page 52)



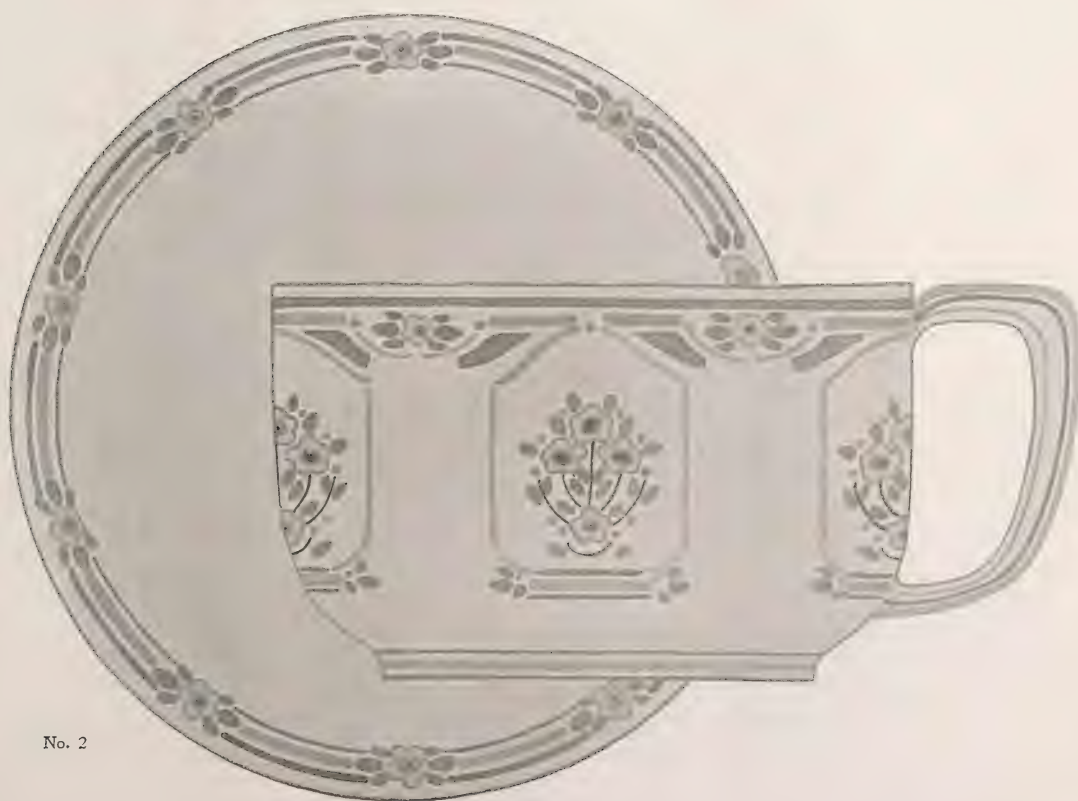
DECORATIVE PLATE—PEARL MONRO

(Treatment page 47)

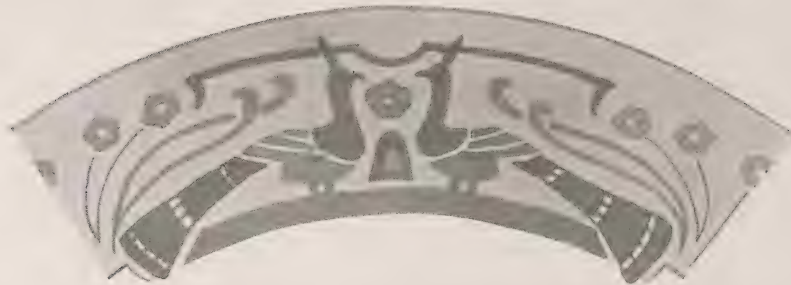


No. 1

CUPS AND SAUCERS
K. E. CHERRY
(Treatment page 61)



No. 2



FULL SIZE SECTION OF BIRD PLATE—ALICE B. SHARRARD

PLATE BORDER (Page 50)

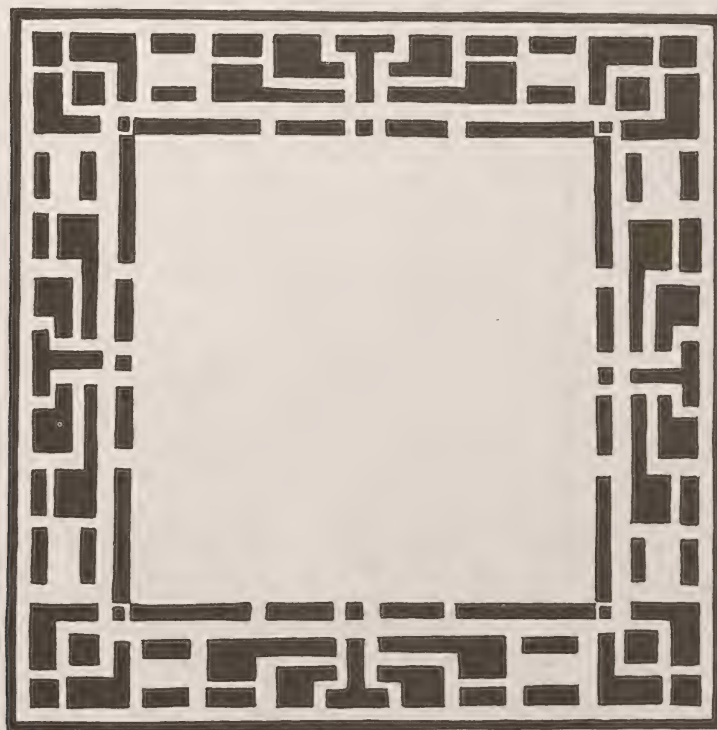
Mrs. Robert D Haire.

OUTLINE in Black. The two bands and the circles between the sections are gold. For the leaves use Apple Green toned with Deep Purple and a very little Black and add 1-8 relief white. The four smaller flowers nearest the center painted with equal parts of Capucine and Pompadour without the enamel. Yellow Red may be used instead of Capucine with a little Dark Brown added to it. The two smaller flowers on the end of the spray and the dark tone in the largest flower are Orange toned with Yellow Brown and Yellow Red; add 1-8 Relief White. The light part of large flower is Silver or Albert Yellow toned with just a touch of Deep Purple and 1-8 Relief White.

TULIP TREE (Page 55)

Treatment by Jessie M. Bard

PAIN'T the tulips with a very delicate shade of Yellow for the lights and shade with Yellow and a little Brown Green and use a little Yellow Brown for the warmer tones. The dark marking of the flower is Yellow Brown, shaded with a little Yellow Red and outlined with Yellow Red and a little Dark Brown. The stamens are Yellow Brown and a little Yellow outlined with Brown Green and a little Yellow and outline of the flower is the same. Light part of leaves is Apple Green and a little Violet No. 2, dark tone is Moss Green with a little Brown Green, Shading Green. The outline is Shading Green, Grey for Flesh. Stems are Auburn Brown and a little Violet. Background is Pearl Grey and Yellow.



TILE, IN BLUE AND WHITE—LAWRENCE COLVIN

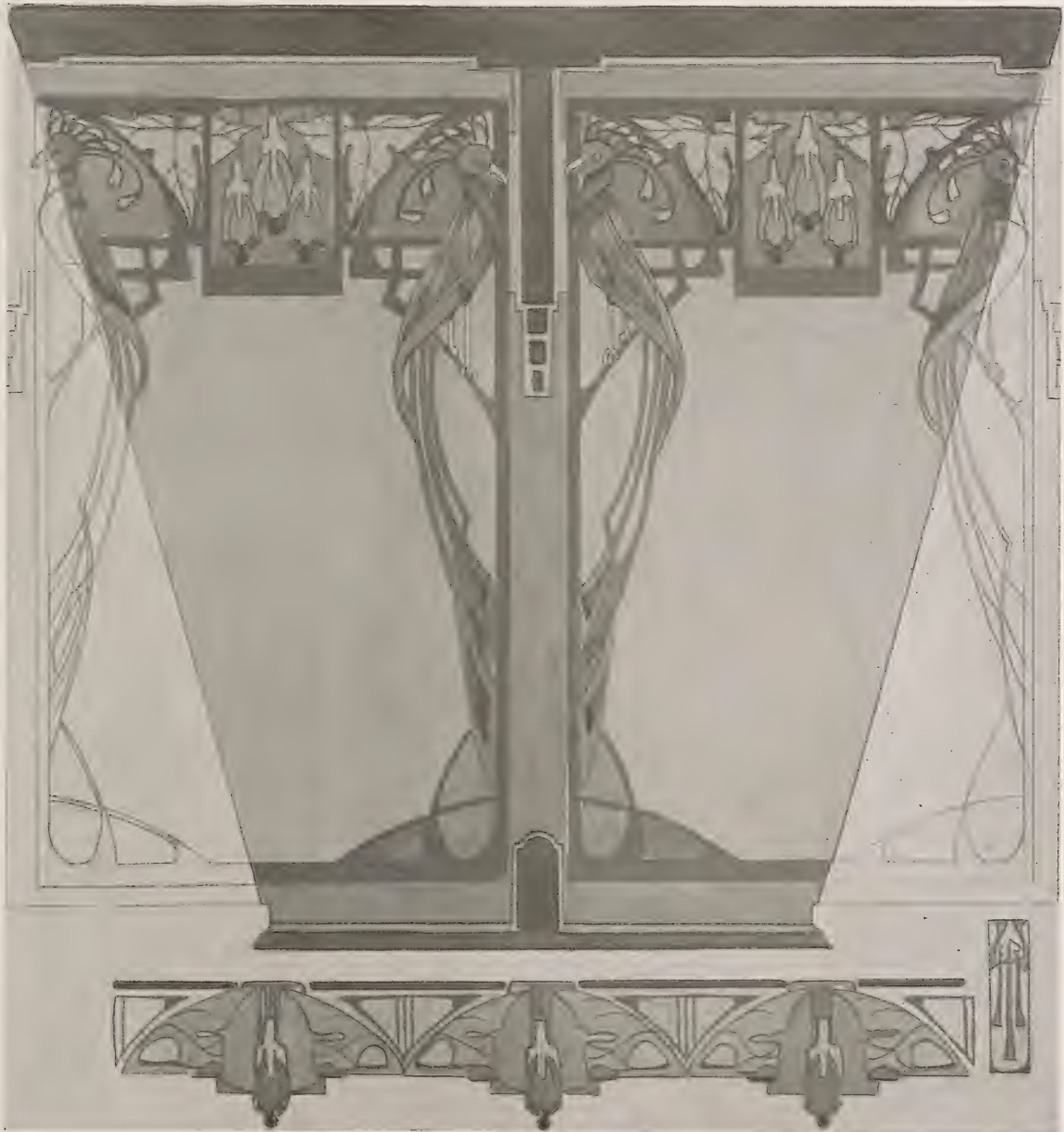
CACTUS DAHLIAS (Page 49)

Treatment by Kathryn E. Cherry

THE lighter ones are painted in with Albert Yellow, Yellow Red, Blood Red toward centers. The centers are Blood Red and a little Ruby. The darker flowers are Pompadour and Ruby shaded with a little Black in the Ruby. The leaves are Brown Green, Shading Green and Black with the

Shading Green. Background, Yellow Brown, Blood Red, Mauve, Grey for Flesh.

Second Fire—Wash the yellow flowers with a thin wash of Painting Yellow on the light side, on the shadow side Yellow Brown and a little Brown Green. A little Rose is painted on the tips of the flowers. The dark flowers are painted with Ruby and Blood Red, the Pompadour is washed over the centers and Black with Ruby in the very deep touches.



BIRD DESIGN FOR SATSUMA BOWL—MRS. F. R. WEISSKOPF

Same treatment as for Stein (Supplement) on page 47.



TULIP TREE BLOSSOMS—ALICE B. SHARRARD



TULIP TREE—ALICE B. SHARRARD

(Treatment page 52)

POMPON DAHLIA (Page 65)

Treatment by Kathryn E. Cherry

FOR the flowers use Blood Red very thin, a little Ruby with the Blood Red toward the centers. The leaves are Yellow Green, Brown Green, Shading Green. The stems are Blood Red and Mauve. For the background use Painting Yellow, Mauve, Brown Green, and Copenhagen Blue.

Second Fire—Use same colors as used in the first fire, strengthen the dark side of the flowers with Ruby and Rose; wash Rose on the light side. The leaves are touched up with Shading Green and Brown Green.

CONVENTIONAL SUGGESTIONS FOR ARBUTUS FLOWER (Page 57)

Treatment by Jessie M. Bard

THESE borders may be used on plates, cups and saucers, bowls. The color scheme may be taken from any other treatment in the magazine and applied to these as they will easily adapt themselves to any treatment either in gold or color or a combination of both.



ARBUTUS—A. W. HECKMAN



CONVENTIONAL SUGGESTIONS FOR ARBUTUS FLOWER—A. W. HECKMAN

(Treatment page 56)

CRIMSON COLLARETTE DAHLIA (Page 59)

Treatment by Jessie M. Bard

FIRST Firing—Paint the edge of flowers with Blood Red and Ruby Purple; the white in flowers has a wash of Yellow and a touch of Apple Green; the center is Albert Yellow and Yellow Brown. Leaves are Brown Green and Shading Green; the stems are Yellow Green and Albert Yellow

shaded with Shading Green; the buds are Albert Yellow and Moss Green.

Second Firing—Paint a thin wash of Blood Red over flowers, strengthen the centers with Albert Yellow, Yellow Red and touches of Brown Green. Background is Albert Yellow, Grey for Flesh and Brown Green. Strengthen leaves with same color used in first firing.



PLATE, ARBUTUS FLOWER MOTIF—A. W. HECKMAN Treatment by Jessie M. Bard

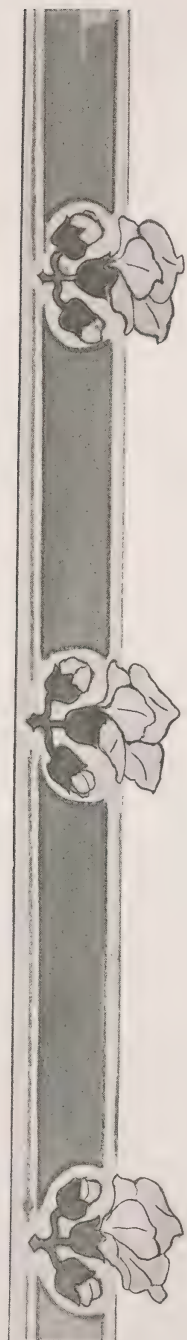
OIL all the darkest tones and dust with 2 parts Banding Blue, 1 part Aztes, 1 Ivory glaze. Then oil the grey tone in the border and dust with 3 Pearl Grey, 1 Ivory Glaze,

$\frac{1}{2}$ Grey for Flesh, $\frac{1}{2}$ Banding Blue. Second fire—Oil over the entire surface and dust with 1 Pearl Grey, 1 Ivory Glaze and a little Deep Blue Green.



CRIMSON COLLARETTE DAHLIA—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 58)



SALAD SET CUCUMBER MOTIF—HENRIETTA BARCLAY PAIST



SALAD SET, CUCUMBER MOTIF—H. B. PAIST

AFTER placing and outlining the design in Black (water mixture), tint the entire bowl a warm Ivory and fire. To give the outside of the bowl a deeper tint than the inside, tint and fire again before laying the colors of the design. The flowers are then laid with a medium strong wash of Albert Yellow, or any Yellow that answers to this yellow in strength. (They are the color of Jonquils.) The ivory tone underneath and the black outline will both help to keep the color from becoming too intense. Use Grey Green for the leaves and stems (if you haven't a good Grey Green soften and grey your color by adding Neutral Yellow and Black;) also the band and lines above and below the design and at the extreme base.

This applies to the outside of the bowl. For the inside (using the band and circular unit) lay the colors thinner and

the panels in the band may be either a light, soft tint of Grey Green or a deeper tint of old ivory, Neutral Yellow. If the green is right in color and value it is perhaps preferable as it keeps the border from becoming spotty. As shown in the reproduction, the values in the central unit are too strong for use inside of the band. It will be all right if used as decoration on top of box, etc., but the contrasts are too strong for the inside of our bowl and should be lessened.

If the colors are dusted on, one application will do; if washed on, we may have to go over them twice to flatten and get the exact strength we wish. If one prefers the gold bands instead of the green they should be outlined to help give emphasis to the design and to hold it together.

For the plate the same color scheme and treatment may be followed.



CUPS AND SAUCERS (Page 51)

K. E. Cherry

No. 1—Rose Motive

TRACE the design carefully with India ink, then oil the green leaves and dust with Water Lily Green, the roses are oiled and dusted with Cameo; then clean out the design carefully and paint the gold leaves.

Second Fire—Paint the background with Deep Ivory then touch up the roses with Old Rose. Go over the gold again.

No. 2—Forget-me-not Motive

Trace the design with India ink, dust the dark blue places with Blue for Dusting, then the green places with Water Lily Green, then fire.

Second Fire—Oil and dust the light places with Water Green, touch up any of the dark blue places where it is necessary with Banding Blue and a little Copenhagen Blue, then paint in the centers with Albert Yellow and a little Yellow Red.

Third Fire—Oil the entire cup, pad it very dry, allow it to stand for two hours then dust it with three parts of Ivory Glaze and one part Yellow for Dusting.



CENTER OF SALAD SET PIECE



SAND BUTTERCUPS

SAND BUTTERCUPS

Treatment by Kathryn E. Cherry

THESE flowers are good motives for conventional designs.

Outline with Black, paint flowers with Albert Yellow, shade with a little Brown Green and Albert Yellow. Leaves are Yellow Green and Yellow Brown. Background Yellow Brown and Grey for Flesh.



TOBACCO JAR—HALLIE DAY

Treatment by Jessie M. Bard

OIL flowers and dust with two parts Yellow Brown, one part Albert Yellow, three parts Pearl Grey. Oil stems and bands and dust with same mixture as above to which has been added two parts Meissen Brown. Outline is black. Oil over entire surface for last fire and dust with five parts Pearl Grey, one-half part Yellow Brown.

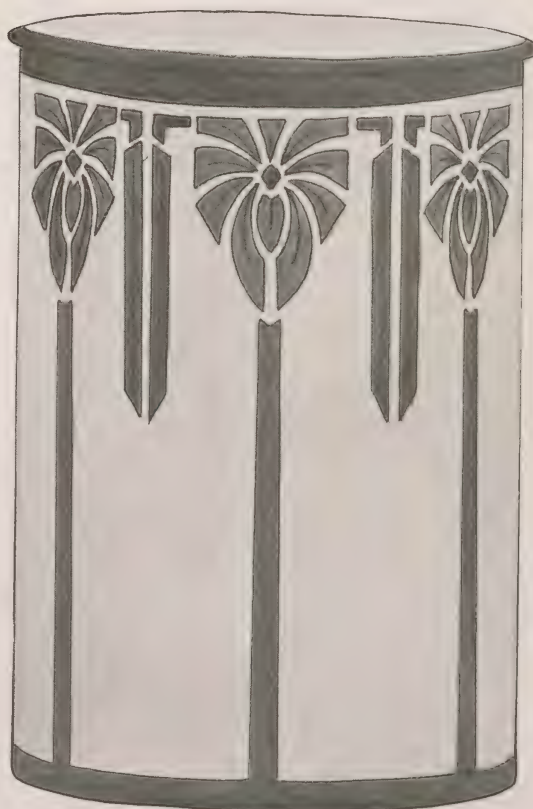


SCARLET AND ORANGE DAHLIAS (Page 67)

Treatment by Jessie M. Bard

THE orange flower is painted in with Albert Yellow, Brown Green and Yellow Brown, with touches of Yellow Red. The scarlet flower is painted with Yellow Red, Carnation; deepest tones in flowers are Blood Red and just a little Ruby; the leaves are Moss Green, Brown Green and Yellow Green.

Second Firing—Paint a thin wash of Lemon Yellow on light side of flower and Albert Yellow on the deep side; the centers are painted with Yellow Brown and Yellow Red; the scarlet flowers are touched up with a thin wash of Carnation, shading with Blood Red and a little Roman Purple. The background is Yellow Brown and Yellow Green, touches of Brown Green around flowers.



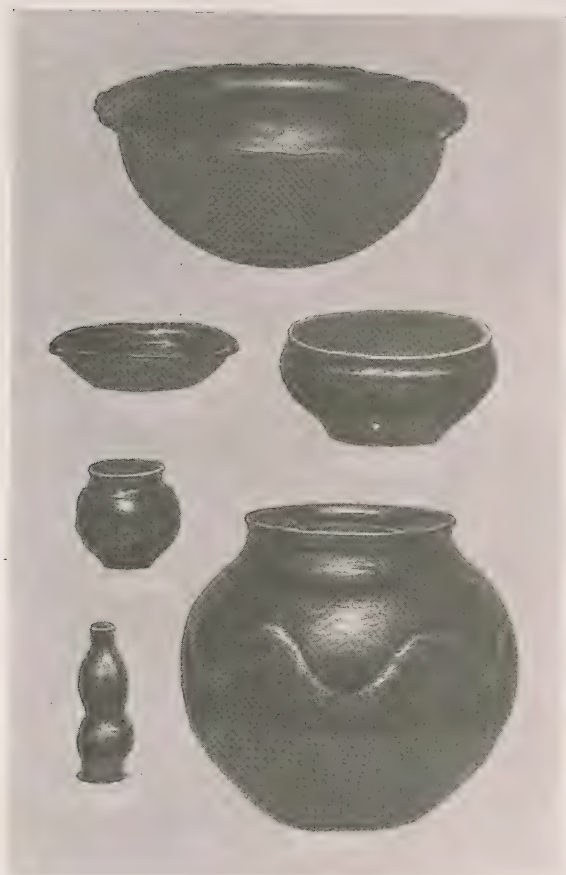


TULIP TREE—A. W. DONALDSON

Treatment by Jessie M. Bard

OUTLINE and all the darkest tones are Black. Oil the leaves and dust with 1 Violet, 2 Yellow Green, 1 Pearl Grey. Paint the stamen with 2 parts Yellow Brown, 1 part Grey for Flesh, the stems with Grey for Flesh, a little Blood Red and a touch of Violet. The inside of the petals of the

flower is Albert Yellow shaded with Yellow Brown and a little Moss Green, the outside is Apple Green, Violet and a little Grey for Flesh. The background is oiled and dusted with 3 Ivory Glaze, 1 Pearl Grey and a little Apple Green.



No. 1. *Primitive Process*. Santa Clara Pottery (Pueblo Indians, New Mexico). Pottery blackened by smoke. In the National Museum, Washington, D. C.

TECHNICAL STUDY ON THE DECORATION OF ART CERAMICS

Louis Franchet

AMONG the many decorative processes used in ceramics, some are exclusively mechanical industrial processes, others are special to art work and these will be the subject of our study.

Artists have often called my attention to the fact that, if some of the decorative methods employed in the old times were better known, modern decorators would derive from them many useful indications.

I will then examine some of the methods which have been in use from the most remote times and show that some processes which have made possible very remarkable works of art, are entirely neglected to-day, and are even absolutely unknown to artists.

In order to show all the resources which the ceramic technique offers them, I will group in the following classes all the decorative processes which have been in use since the time when men had no other tools than stones or the bones of animals.

A—Primitive Processes

Not all the methods used by primitive potters are of use in modern art, but nearly all, if better known and understood, would give important suggestions for the decoration of our ceramics.

Among old processes, which were used before the discovery of glazing, I will mention the following:

1st. *Polishing*—which the potter does with his wet hand; this requires very fine bodies.

2d. *Glossing*—obtained by rubbing the piece, while it is still slightly damp, with a tool made of wood, horn or bone. For this also bodies must have a very fine grain.

3d. *Smoking*—which colors the piece black. The piece is simply fired in an extremely reducing atmosphere, at a low temperature (600° to 700° C.)

4th. *Varnishing*—which is obtained by covering the fired pottery with vegetable varnishes, generally colored. In the Congo, natives have produced by this method remarkably artistic works. Some of these varnishes are mat, other bright, and they are used either alone or combined, and often to bring out some incised ornament, effects also are varied by making the application either cold or warm. Because this decoration has been practiced by negroes, it should not be concluded that it presents no difficulties. On the contrary it is very difficult to carry out successfully, and, as it is very durable (more than some of our glazes which crease and shiver), it could very well be adapted to the decoration of modern art work, especially as modern chemistry offers us the most varied resources.

5th. *Incised decoration*.

6th. *Excised decoration*.

7th. *Inlaid decoration*.

These three processes have been used in primitive times, but I will describe them at length later on and will show how they can be adapted to modern work.

8th. *Relief decoration*—This process is so well known that it is not necessary to say much about it. It can be obtained either by directly modeling ornaments in the paste, or by applying ornaments which have been previously modeled or made in moulds.

A variety of this decoration, which might be called *drop decoration*, was used in very remote times. It consisted in



No. 2. *Primitive Process*. Large Jar (Ancient Peruvian). Painting with clays or ochres. In the Metropolitan Museum of Art, New York.



POMPON DAHLIA, DEEP ROSE PINK—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 56)



No. 3. *Recent industrial process.* Wedgwood Vase and Pedestal in green and white Jasper ware, about 1790. Decorations probably by Flaxman. Relief decoration by mould work. The figures and designs are made in moulds and applied to the body of the vase. The fine undercutting and finishing work of the period of Josiah Wedgwood and Flaxman distinguishes the early pieces from the reproductions made in later periods. In the Metropolitan Museum of Art, New York.

depositing on the piece drops of slip, so as to form a definite design. A few years ago a ceramist obtained very interesting effects by substituting drops of glaze for drops of slip.

9th. *Applied decoration*—which is the application on the vase of ornaments in special materials. This process was used a few years ago, the ornaments being made of a kind of metallic mesh work. Although I have seen some very beautiful pieces thus made, I do not believe that the process is to be recommended, because such a decoration is always hard and dry.

10th. *Painted decoration*—for which primitive people used colored clays, sometimes vitrifiable. I will again refer to this later on.

11th. *Slip envelope* (in French “*engobage*”)—a method which consists in covering the entire piece with a clayey material of some kind to hide the natural color of the body. All ceramists know this process.

B—Recent Processes

I call recent processes of decoration those which are not more than 3500 years old. This looks far distant, but it is not, if we consider that the first principles of ceramic decoration date from an extremely remote period. However, these processes which I call recent and which I date from the time of the discovery of alkaline glazes, were employed together with the primitive processes for a very long period.

The processes are so well known that a simple enumeration will be all that is necessary:

12th. *Enamel* which is always opaque.—

13th. *Glaze*—which is translucent.*

14th. *Salt glaze*—this is a thin coat of silicate of soda which forms on the surface of the ware, when sea salt is vaporized in the kiln at a temperature of about 800° C.

15th. *Colors over raw enamels.*

16th. *Vitrifiable colors.*

17th. *Underglaze colors.*

18th. *Colored slips.*

19th. *Metallic iridescent colors*—obtained in a reducing atmosphere.

20th. *Metallic lustres*—obtained in an oxidising atmosphere.

As to *frits* and *fluxes*, they are not properly decorative materials but only enter into the composition of the latter.

Applications to Modern Art

Several of the processes used in this comparatively recent decoration of ceramics, are to-day completely forgotten, especially some of those which were employed in the early times, when the alkaline glaze was first invented. They would however furnish good suggestions for decoration and I will treat this subject later on.

I want in this article to speak specially of some of the primitive processes which could be very advantageously applied to modern art.†

We may leave out the processes of *polishing*, *glossing*,

*Mr. Franchet gives three French names for these different coverings of the ware, *email*, which is opaque; *glacure* which is translucent and adheres to the surface of porous wares, and *couverte* which is the translucent glaze used on porcelain and gres and incorporated with a vitrified body. In practice these rather subtle distinctions are not strictly observed, and in this country there is a tendency to use the word *glaze* for the different glassy compositions with which a ware is covered, whether opaque or translucent, and to reserve the word *enamel* only for the thick, opaque vitrifiable colors used at low temperature in ceramics or in metal work. (Ed.)

†As we have not a great number of illustrations of primitive pottery, we will also give illustrations of some potteries or porcelains in which old processes have been used for or adapted to the decoration of modern or comparatively recent ceramics. (Ed.)



No. 5. *Primitive process.* Greek Vase—Second half of VI Century B. C. Painted black decoration on red. In the Metropolitan Museum of Art, New York.

SCARLET AND ORANGE DECORATIVE DAHLIAS—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 62)





No. 6. *Recent application of primitive process.* Chinese porcelain vase with blue glaze, K'ang Hsi period, 1662-1722. Incised decoration. In the Metropolitan Museum of Art, New York.

varnishing, which are not susceptible of being used to a great extent at present. As to *relief decoration*, *applied decoration* and *slip covering*, they are still in use and do not need any

special mention. We will then study specially only the *incised*, *inlaid*, *excised* and *painted decorations* of the very remote times.

Incised Decoration

Incised decoration has been practiced during all primitive periods. We find everywhere numberless examples of it, and the most remarkable are found on Etruscan and on South American potteries.

This decoration is particularly interesting on wares colored in black by strong smoking because the incised design appears in mat tones on a lustrous background.

We will see what improvements can be brought to this method, meanwhile here is how one should proceed for incisions on a black body:

Incisions on raw ware—After the shape has been made, the design is traced on it, then it is gone over for the final incision with a steel point, the best shape for which is the tetragonal shape with a very sharp point. The leg of a compass is a very good tool, as with it one can regulate at will the depth of the incision.

One may use naturally or artificially colored bodies, but the old potters used often black bodies colored by smoking at low temperature (Etruscan potteries). In order to have well fired pieces, the American Indians burned the pieces in a normal oxidising fire up to 800° or 900° C. then they let the temperature drop to about 500° C., when they strongly smoked the ware for several hours.

The black tone thus obtained by saturating the body with carbon has this great advantage over artificial coloration. that a simple rubbing, after the smoke firing, will give the piece a beautiful, characteristic lustre, while the hollow incised decoration remains mat.

(TO BE CONTINUED)



No. 4. *Modern process.* Porcelain plaque by Taxile Doat (Sèvres). Relief decoration in pate sur pate. The figures are entirely raised by handwork, by successive applications of slip with the brush. This kind of relief decoration may be of course reproduced by mould work (Wedgwood process), and it is difficult to distinguish the two, except from the fact that in pate sur pate work the decoration is not repeated.

STUDIO NOTES

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ANSWERS TO CORRESPONDENTS

E. A. T.—No. 1. We do not know what powder Miss Gilpin refers to for cleaning pipes but it is probably powdered zinc and can be found in a drug store. This is used in the same manner that she mentions so is probably the same.

No. 2—The china will fire all right after having been painted any length of time.

No. 3—The powdered flux should have no different effect on the color than the tube flux has. The trouble is probably from some other reason.

No. 4—You can make green gold by mixing silver and gold and it can be applied over the roman gold.

A. G. C.—We have never heard of the sunshine china. It is probably a name that some teacher has given a color combination. One teacher has an orange lustre lining under her saucers and placed them on a coffee tray which reflected the orange giving it a bright effect and she called it her sunshine set. Perhaps this is what you refer too.

C. D.—If your design is in gold it would be best to apply the lustre over the entire surface and then apply the design over the fired lustre. Some good effects may also be had by applying color over the fired lustre but the color remains on the surface, it does not sink into the glaze. If you apply the lustre and wipe out the design it would probably be best to fire it before applying the design, it would be hard to apply the design and not injure the lustre unless the design is very simple.



OWL PLATE—OPHELIA FOLEY

(Treatment by Jessie M. Bard)

OIL all dark parts of design and dust with Mode to which has been added about 1-5 Ivory Glaze or it may be dusted with 1 Violet, 4 Pearl Grey, 1 Ivory Glaze. Oil the leaves and the space in the border just in front of the birds head

and dust with 1 Grey Green, 1 Albert Yellow, 1 Yellow Green, 3 Ivory Glaze. Paint the eyes and claws of oil with Albert Yellow and a very little Yellow Brown and the flowers with Yellow Brown and a little Yellow Red or Blood Red.

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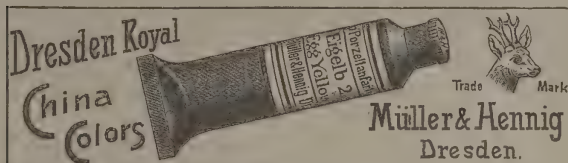
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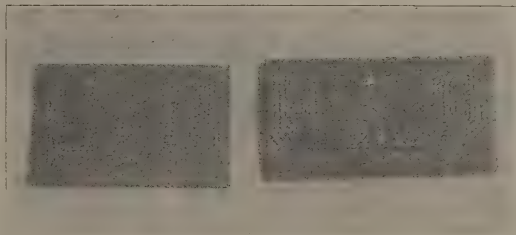
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Lena E. Hanscom	
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KERAMIC STUDIO

Vol. XV. No. 4.

SYRACUSE, NEW YORK

August 1913



MILE awhile, and while you smile, another smiles, and soon there's miles and miles of smiles and life's worth while, because you smile." We found this not long ago on an advertising card and it seemed worth keeping in mind and passing along. And smiles are not the only things that are catching. Did you ever notice in your ceramic class how the contagion spreads from one to another—Miss Jones comes in out of sorts and begins to fuss and find fault; before long she gets on Miss Smith's nerves and Miss Brown upsets her turpentine on her finished work; everything goes wrong and the morning is spoiled. Another day a pupil starts a vase with a bird decoration and soon there are "miles and miles" of birds in that studio, or some member of the class starts seriously studying design and one by one the other students take it up with increasing ardor, so it stands us in good stead, if we ever set anything going, to consider before hand what the effect will be on those about us. We are not unlike the proverbial flock of sheep; if one will lead the rest will follow. And it is much more satisfying to feel that you have started something worth while. It has been interesting to watch this principle developed in the summer school. Everyone started on French china. Then one started on Sedji ware and soon a dozen were at it. Then another started Satsuma and soon the entire class of thirty odd were decorating Satsuma ware. One student started a decoration with Dove Grey and some other color combination then almost every member of the class had to have a Dove Grey combination. Every one started decorations in soft dusted colors, some one started enamels, then all must have enamels. One must have "compromise" decorations with a little panel or inlet of naturalistic roses, etc., at intervals. Then others who had not before ventured to ask for anything so reactionary, found that they must have some little thing done in this fashion for pot boilers. But for one thing we have been truly thankful—one lady came saying she would and *must* have naturalistic decorations on her china. But not one other has followed her lead. And talking about smiles: You know our teacher has a most charming smile and cheerful spirit and as to "following the leader!" you should hear the chatter and shouts of laughter that from time to time cause the echoes to vibrate over Robineau Hill. No wonder our school is popular!

✱

Don't forget to work on competition designs this summer. We have more designs on hand than we can use "in a month of Sundays" but we shall manage to find room for our competition work just the same. Be sure to execute your design carefully and neatly with spotless washes and good firm drawing. Good execution goes a long way in judging designs. Do not use too rough a paper, do not use brown paper, only light grey or white, write your name and address on back of design. Let us have "the best ever" this year in the Christmas issue.

THISTLES (Supplement)

Jeanne M. Stewart

PALETTE—Violet, Pansy, Grey, Shading Green, Banding Blue, Yellow Green, Brown Green, Lemon Yellow, Yellow Brown, Wood Brown.

The flowers are laid in with Violet shaded with a tone of two-thirds Violet and one-third Pansy, except in darkest blossoms where Pansy alone is used. A little Banding Blue may be used in all of the greens for leaves.

Stewart's Grey is the basis of the background, various shades being obtained by adding either Banding Blue, Shading Green or Pansy. The bright touch of Lemon Yellow and Yellow Brown adds variety.

In applying the background the second time in the third fire, let it run over the edges of some of the design and pad evenly. By dusting, this will give a soft underglaze effect.

✱ ✱

RED CLOVER (Page 73)

Treatment by Kathryn E. Cherry

FLOWERS are painted in with Blood Red and a little Ruby, the light side should be quite a little lighter, using less of the Ruby. Leaves are painted in with Apple Green and Shading Green warmed with Brown Green, the stems are Mauve and Blood Red, the shadow background is Banding Blue and a little Blood Red.

Second firing—Paint the background with Copenhagen Blue, Violet and touches of Blood Red, use same colors used in first firing for the leaves and flowers.

✱ ✱

SHOP NOTE

M. T. Wynne, importer of white china, so long located at 39 W. 21st Street, New York, N. Y., removed on July 1st, to her new location 52 W. 36th Street.

✱ ✱

STUDIO NOTE

Miss Charlotte Kroll formerly of 54 E. 124th St., New York, N. Y., has formed a partnership with Mrs. F. N. Waterfield, and will carry on the Domestic Art Studio, 149 Washington St., Newark, N. J. where she will continue her classes in porcelain decoration.

✱ ✱

ANOTHER COMPLIMENT

The Supervisor of Drawing, at the Gloversville, N. Y. High School, and a Pratt graduate, writes:

"Have used the *Keramic Studio* in the High School design classes and have secured some splendid results."

✱ ✱

A NEW CALIFORNIA ART POTTERY

Fred. H. Rhead, well known to *Keramic Studio* subscribers, is managing a new pottery in Mission Canyon close to the Santa Barbara Mission and sends us interesting illustrations of his work



No. 7. *Modern application of primitive processes.* Marblehead pottery. Designs in fixed colored glazes with incised outlines.

TECHNICAL STUDY ON THE DECORATION OF ART CERAMICS—(Continued)

Louis Franchet

Inlaid Decoration

INCISED decoration has led to another process, inlaid decoration, that is, incisions are filled with coloring matters, generally clay slip or ochres. One must not imagine that inlaid decoration is similar to slip painting. These two processes give absolutely different decorative effects. And modern artists could to advantage use inlaid decoration with all kinds of bodies, since we know how to color the latter at will.

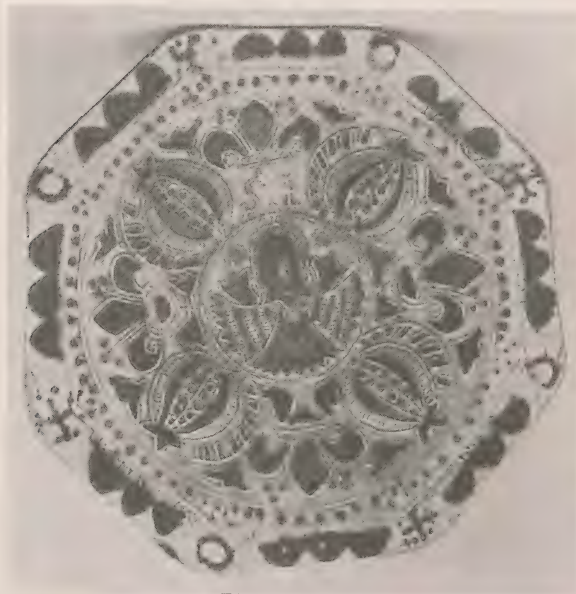
Colored slips must be rich in oxides. For instance for a blue slip:

Pegmatite.....	70
Cobalt oxide.....	30

This is ground in water, fritted, ground again, then blue slips of various tones are made. If the clay used contains iron, tones will vary from grey to black (especially in presence of manganese).

Blue slips:

Frit as above.....	1	2	5	10	15	20
White slip.....	99	98	95	90	85	80



No. 8. *Recent application of primitive process.* English slip-ware plate, about 1680. Inlaid decoration. The plate was made in a mould which left the outlines of the decoration in relief, and the hollow spaces were afterward partially filled in with slips. The execution is very crude and imperfect and far below the fine work of the primitives. In the Metropolitan Museum of Art, New York.

The mixture must be perfectly homogeneous, consequently well ground.

Another example of blue coloring:

Cobalt oxide.....	8
Zinc oxide.....	42
Pegmatite.....	50

fritted

Green coloring:

Pegmatite.....	30
Kaolin.....	18
Zinc oxide.....	45
cobalt oxide.....	1
Chrome oxide.....	6

fritted

These examples will be sufficient to give a general idea of the question.

These colored slips may be used either to make the piece itself, or for the inlaying. Inlaid pieces may be either glazed or left unglazed.



No. 10. *Primitive processes.* Pre-Columbian pottery from Lambayeque (Peru) Incised and excised decoration. From the Berthon collection, Paris.



SCOTCH THISTLES—JEANNE M. STEWART

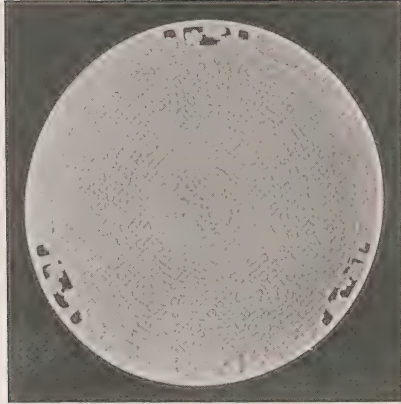
AUGUST 1913
SUPPLEMENT TO
KERAMIC STUDIO

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KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.



RED CLOVER—C. L. WIARD

(Treatment page 71)



No. 12. *Modern application of primitive process.* Egg shell porcelain cup by Adelaide Alsop-Robineau. Incised decoration with excised border and central medallion. This piece was photographed in the biscuit, before glazing, and plainly illustrates the difference between incised and excised decoration.

If they are to be glazed, with of course translucent glazes, one may obtain very fine decorations by using colored glazes of a tone harmonizing with the color of the inlaid design. One might, for instance, use for the piece itself a light blue slip, inlay a design with dark blue, and cover the whole with a light green glaze. This would give a general coloration of extremely interesting blue green tones.

One may also use the metallic iridescence of reducing firing. The incised design may be filled with lustrous glazes, such as I described in this *Magazine* four years ago, that is, glazes or enamels containing salts of silver, copper and bismuth.* The design in iridescent colors will then appear on the background of the unglazed pottery. If one has used a porous body, and this is advisable, the intense smoking necessary for the formation of the iridescence will color the piece black, an intense black which, by rubbing, will become a beautiful lustrous tone, as I explained before. The copper

*See *Keramic Studio*, March, 1908.



No. 9. *Modern application of primitive process.* Porcelain vase by Adelaide Alsop Robineau. Inlaid poppy decoration. The design is incised and the incision filled with pink and green porcelain slips. The decorative effect is quite different from the effect obtained with slip painting under the glaze.

iridescence will be the best, also the green iridescence produced by silver and bismuth.

To obtain another kind of iridescence over white background, one might fill the incisions with ordinary glazes and, after firing, cover them with the lustres of the oxidising muffle firing.

In using glazes to fill the incisions, it is important to use only glazes which do not flow.

It might also be interesting to burn the incised piece,



No. 11. *Modern application of primitive processes.* Handbuilt black pottery by Edith Field. Excised and modeled decoration.



No. 3

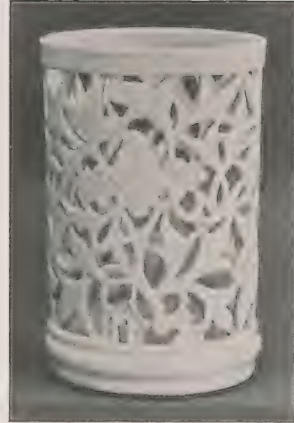
CUPS AND SAUCERS
KATHRYN E. CHERRY
(Treatment page 83)



No. 4



No. 13. *Recent application of primitive process.* Chinese white porcelain bowl. K'ang Hsi period, 1662-1722. Excised decoration. From the Avery collection in the Metropolitan Museum of Art, New York.



No. 14. *Recent application of primitive process.* Chinese white porcelain vase. K'ang Hsi period, 1662-1722. Excised perforated decoration. From the Avery collection in the Metropolitan Museum of Art, New York.

before the inlaying, and fill the incisions with enamels maturing in the low muffle firing.

The inlaying must always be level with the background, never raised higher.

Excised Decoration

We have seen that inlaid decoration was born from incised decoration.

Excised decoration is quite different. It is obtained by scraping away the background until the design stands out in relief.

Although it may seem strange at first, it is impossible to obtain by mould work exactly the same decorative effect.

Excised decoration was practiced nearly 2000 years ago by the Italo-Greek potters. It may be considered as nearly

completely abandoned to-day, not for reasons of an aesthetic order, but for purely economical causes.

The National Manufactory of Sèvres attempted about 1894 to use this interesting process of decoration, but by a purely mechanical method. The design was traced on the body of the vase with some kind of a resist varnish, very adhesive and acid proof, then the vase was immersed in a diluted fluorhydric acid bath, the acid attacking the parts not covered with the resist. When the background was thus etched out to a depth of about two millimeters, the vase was thoroughly washed, the varnish was removed, and the excised decoration appeared in relief on the etched background.

As an example of excised decoration made, not by mechanical means, but entirely by hand, I could not do better than to mention the truly remarkable vase executed two years



No. 16. *Modern application of primitive process.* Porcelain lantern by Adelaide Alsop-Robineau. Excised and perforated decoration. The Satyr figures are in pate sur pate relief work. It would be impossible to reproduce such a piece by mould work.



No. 15. *Modern process.* Stone-glazed stoneware. Designed and executed by a student of the Pennsylvania School of Fine Arts. Excised and modeled decoration. The piece thrown on the wheel, was modeled on the fresh clay, the minor features pressed in with a circular stamp, and the lines scored in with a pointed tool. All modern work of this kind on low fire pottery bodies or stoneware will naturally be done while the piece is wet, as it is so much easier and quicker. The decorative effect is however somewhat different from work on the dry paste. On porcelain which cannot be worked damp the work must be done on the dry paste and is infinitely more difficult and slow.



JAPANESE TOMATO BERRIES—DRUSILLA PAIST



No. 16. *Recent application of primitive process.* Chinese egg-shell porcelain lantern in the Salting collection, London. K'ang Hsi period, 1662-1722. Excised and perforated decoration. These excised Chinese lanterns are rare and extremely valuable, the most simple ones bringing at auction several thousand dollars. They are all painted over the glaze with the low fire enamels of the famille rose or famille verte. But however perfect the overglaze painting, their great technical merit lies in the fine, difficult excised work in the thin paste.

ago by Mrs. Adelaide A. Robineau, a porcelain vase with a scarab decoration beautifully excised by this clever artist.*

But porcelain work is not within the means of all artists. Many must use a material less difficult to handle and fire.

*As Mr. Franchet mentions Mrs. Robineau's excised work, we illustrate one of her recent porcelains (the scarab vase was illustrated in August 1911 *Keramic Studio*), also some interesting old Chinese porcelains of the same kind, excised and perforated. Hand perforation is only a development of incised or excised decoration, the cutting being continued until perforation. When the perforations are filled with glaze, the result, after firing is what is known as the rice pattern of the Chinese. Very interesting and beautiful open work or perforated porcelains have been made in modern times in European factories, Worcester, Sevres, Dresden, etc. But these are made in moulds, consequently by a mechanical process and pieces are repeated. Excised and hand perforated pieces such as the Chinese lanterns or the recent work of Mrs. Robineau are of an absolutely different character.



No. 17. *Recent process.* Chinese porcelain vase of K'ang Hsi period with rice pattern. The incised design is perforated and the perforations are filled with glaze.

They will obtain a very interesting excised decoration by doing what did the old Italo-Greek potters, that is, by using common potteries firing at rather low temperatures, 800° C. or so.



No. 18. *Modern industrial process.* Worcester porcelain vase. Perforated decoration made by mould work. By courtesy of John H. Drake, Syracuse, N. Y.

The excising may be done either on raw or on biscuit. In the first case there is danger of slight deformation of the design, especially with bodies rich in alumina which shrink heavily in firing. Glaze may be applied either on raw or preferably on biscuit. Glazes applied on biscuit will have to be mixed with gum tragacanth or fucus. Great care will have to be given to this glazing, so that glazes used on the etched background will not mix with those of the relief design. With the great variety of combinations which may be obtained from modern glazes, it will be realized that this process offers a large field for beautiful decorative effects.

(TO BE CONTINUED)



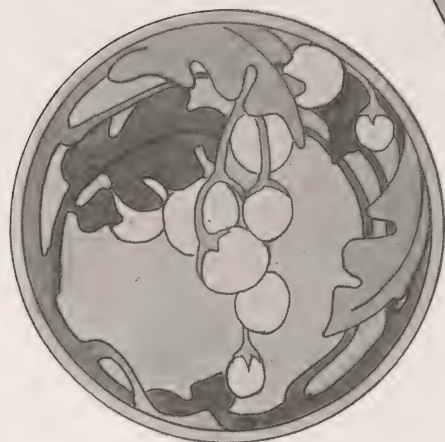
BORDER—MARGARET LATHAM

Treatment by Jessie M. Bard

OUTLINE design and dust outline with Dark Blue for Dusting then clean edges and fire. Second firing—oil the wide spaces and dust with Water Green No. 2.



DETAIL DRAWINGS OF JAPANESE TOMATO BERRY
DRUSILLA PAIST



DESIGNS FROM THE JAPANESE TOMATO BERRY

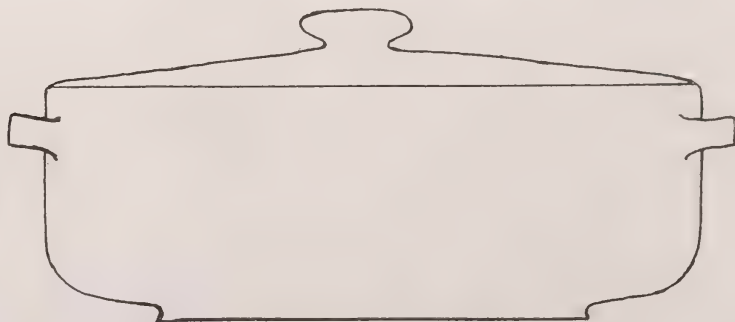
Drusilla Paist

UNIT could be adapted to large salad bowl by the use of abstract lines design or panels to hold it together. Colors—Berries of tomatoes, Red (Capucine); leaves and stems warm grey green; background of unit, deep Neutral Yellow or Gold; design strongly outlined. If on a bowl the general tone of the bowl should be dull Neutral Yellow or old Ivory. The smaller fruit may be laid with green instead of red, or green tinged with red.

Unit for inside of bowl or top of catsup dish, or small box. See coloring for bowl.

PLATE OR RELISH DISH, JAPANESE
TOMATO BERRY MOTIF*Drusilla Paist*

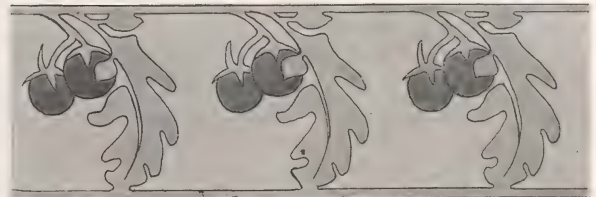
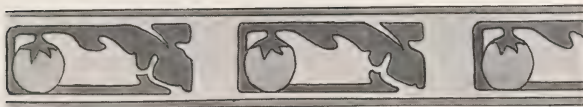
DISH ivory; design red and green, background of design and path Gold, Black outlines.





PLATE, JAPANESE TOMATO BERRY MOTIF—DRUSILLA PAIST

For plate tint with Ivory. Lay leaf and stem in Grey Green and cherry in Neutral Yellow, two values stronger than the Ivory of the background. Outline with Gold or Black.



BANDS, JAPANESE TOMATO BERRY MOTIF—DRUSILLA PAIST

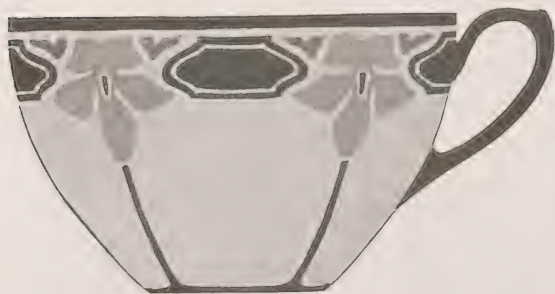
These borders may be used for bowls, catsup dishes, etc. Coloring same as for bowl, same motif. Gold back-ground makes them very effective with black outlines.



STUDY OF VIOLETS—HELENA E. HANSCOM

Treatment by Jessie M. Bard

OUTLINE with Grey for Flesh and fire; then paint leaves with Apple Green and Shading Green for darker tones and Yellow Green for lighter tones; the stems are Mauve and Apple Green; the flowers are Mauve and Banding Blue for dark tones, and Deep Blue Green and Violet for lighter tones.



CUP AND SAUCER—MARY H. FEWSMITH

Treatment by Jessie M. Bard

OUTLINE design in India Ink; then oil dark places and dust with Dove Grey; then oil Violet and dust with Yellow for Dusting; the centers and stems are Green Gold.

BORDERS—RUTH M. RUCK (Page 88)

Treatment by Jessie M. Bard

No. 1. Oil and dust leaf forms with Florentine Green; the flower form is Cameo; the stem is Bright Green; center of flower is Lemon Yellow.

No. 2. Thistle motif is done in gold for small plates and cups and saucers, then fired and filled in with pale green enamels.

No. 3. Violet border. Outline with black and fire; then dust the flowers with Mode, and the stems with Florentine Green.



PINE CONE MOTIF BORDER (Page 88)

Treatment by Jessie M. Bard

OUTLINE design with black. Second fire, oil cones and dust with Coffee Brown; then dust line spaces with Florentine Green.



WILD ROSE BORDER (Page 88)

Treatment by Jessie M. Bard

OUTLINE with Black, then fire; oil leaves and dust with Apple Green; oil flowers and dust with Cameo.

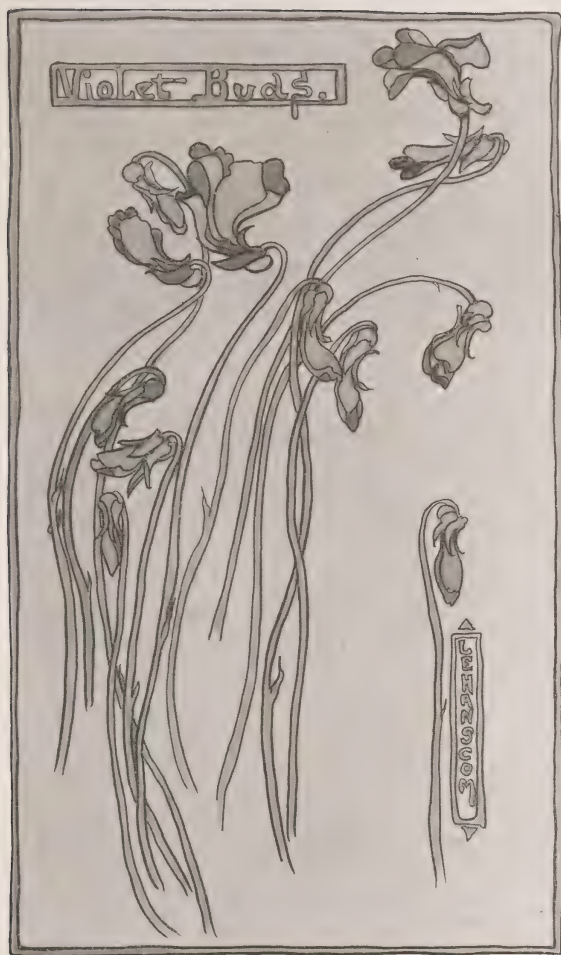


TRUMPET CREEPER (Page 91)

Treatment by Kathryn E. Cherry

THIS sheet can be nicely adapted for conventional designs, good motif for tankards, jardinières. Design is outlined in Grey for Flesh; the flowers are Painting Yellow, shaded to Yellow Red; the leaves are Moss Green and Brown Green. For background use Yellow Brown, Brown Green and Blood Red.





VIOLET BUDS—HELENA E. HANSCOM

Treatment by Jessie M. Bard

OUTLINE with the oil very thin, then dust with Copenhagen Blue, then fire; oil the flowers and dust with Mode; the stems are dusted with Bright Green.



RABBIT BORDER—S. R. COMER

Treatment by Jessie M. Bard

OUTLINE design with Grey For Flesh very pale then fire. Then oil background and dust it with Grey Blue, then fire; then third fire oil entire border and dust with Pearl Grey 3 parts, 1 part Dove Grey.

CUPS AND SAUCERS (Page 75)

Kathryn E. Cherry

No. 3—Rose Motive

TRACE the design in and ink it, then oil the green places and dust with Water Lily Green, then oil the rose form and dust with two parts Pink and one part Cameo, then oil the bands and dust with Mode.

Second Fire—Touch up the places where the colors are uneven then fire

Third Fire—Oil the entire cup and dust with Cameo.

No. 4—Panel Cup

Ink in the design, then dust the panels with Deep Ivory, then dust the flower form with Yellow for Dusting, then oil the green leaves; dust with Florentine Green. The little red spots are painted with Yellow Red. Then paint in the gold.

Second Fire—Paint in the dusted places with the dusted colors where colors are not even; then go over the gold again.



VIOLET LEAF AND FLOWERS—HELENA E. HANSCOM

Treatment by Jessie M. Bard

Outline forms and dust with Mode; the leaves are dusted with Water Lily Green; the flowers and buds are Mode.

KERAMIC STUDIO



PLATE

Henrietta Barclay Paist

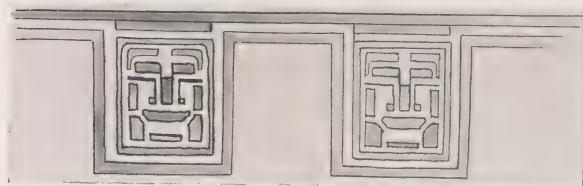
DO in gold (two coats) and burnish the outlines, veins of leaves and berries with the Agate paint. Keep the paint wet to avoid burning the gold. A pretty decoration in connection with the little border for inside of bowl.



BORDER

Henrietta Barclay Paist

This little border is very attractive in gold for inside or outside border for bowls or steins.



BORDER—MARGARET LATHAM

Treatment by Jessie M. Bard

OUTLINE design, dust with Grey For Flesh. Second firing—oil between lines and dust with Florentine Green.



CUP AND SAUCER, VIOLET MOTIF—HELENA E. HANSCOM (Treatment by Jessie M. Bard)

Outline and dust with Dove Grey. Second fire: Oil flowers and dust with Mode; the stems are oiled and dusted with Water Green No. 2



PANEL—HENRIETTA BARCLAY PAIST

Outline design with Black, water mixture. Tint with Neutral Grey or any soft grey, not too cold. Lay the leaves with Grey Green and the berries with Copenhagen Blue with a *touch* of Ruby and Black. Thistles are Grey Green and Violet of Iron.

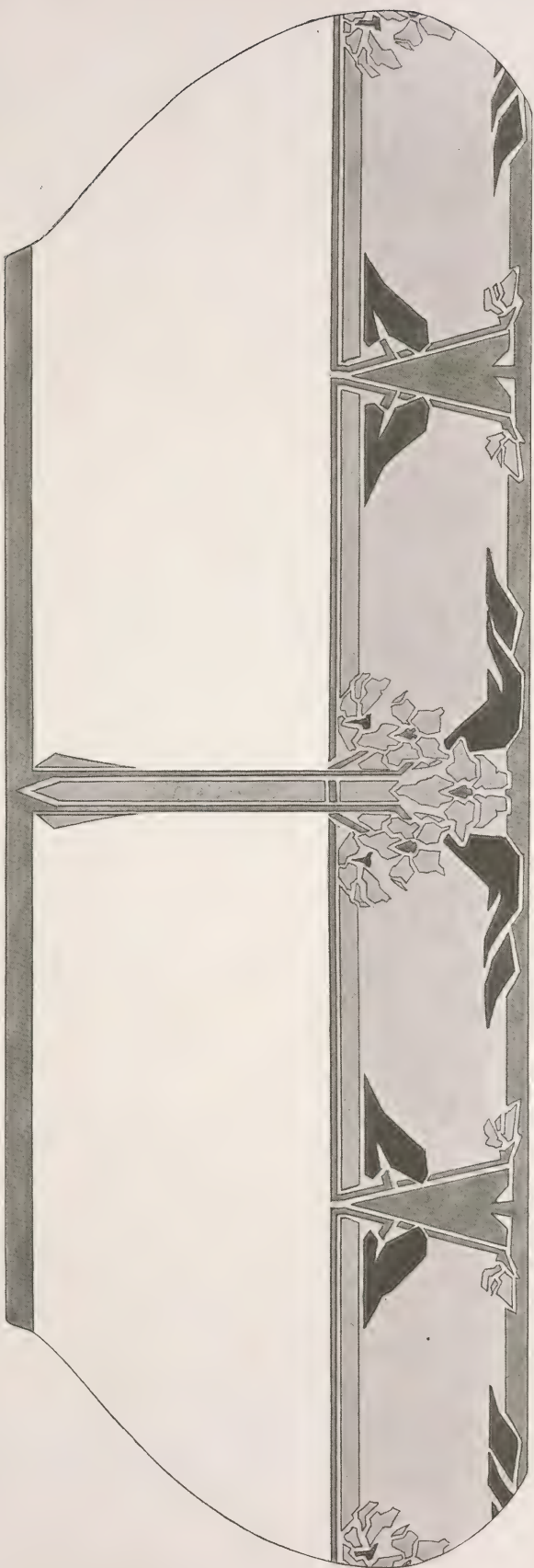


BOWL OR PLATE DESIGN—CORA E. TILDEN

OUTLINE in Auburn Brown and a little Blood Red. Tint the large empty panels and center of plate with Yellow Brown and a little Brown Green.

Second Fire—Paint flowers with a thin wash of Blood

Red and a little Violet. Caps of flowers the Yellow Brown and Brown Green mixture. Leaves Brown Green and a little Moss Green. All other background a thin wash of Albert Yellow and a little Apple Green.



BOWL—CLARA L. CONNOR

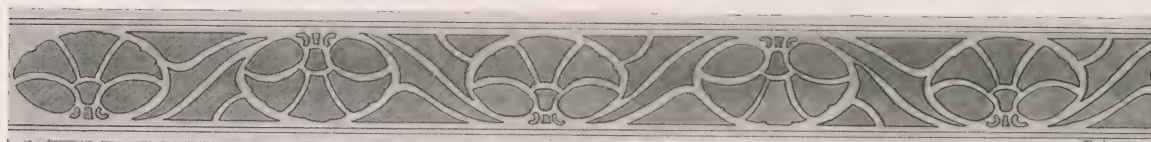
Treatment by Jessie M. Bard

OUTLINE is Grey for Flesh. Paint the petals of flowers with Albert Yellow and a little Grey for Flesh, the center of the flower with Yellow Brown. Dark leaves 2 parts Brown Green, 1-2 Grey for Flesh and a little Yellow. Stem

and upper band, 2 parts Pearl Grey, 1-2 Violet. Light band in border 2 parts Albert Yellow, 1 Yellow Brown and a little Grey for Flesh. Background in border and the perpendicular space between stems Pearl Grey and a little Yellow.



1



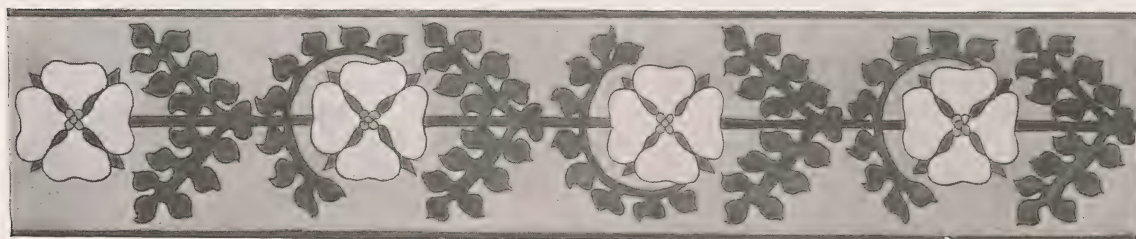
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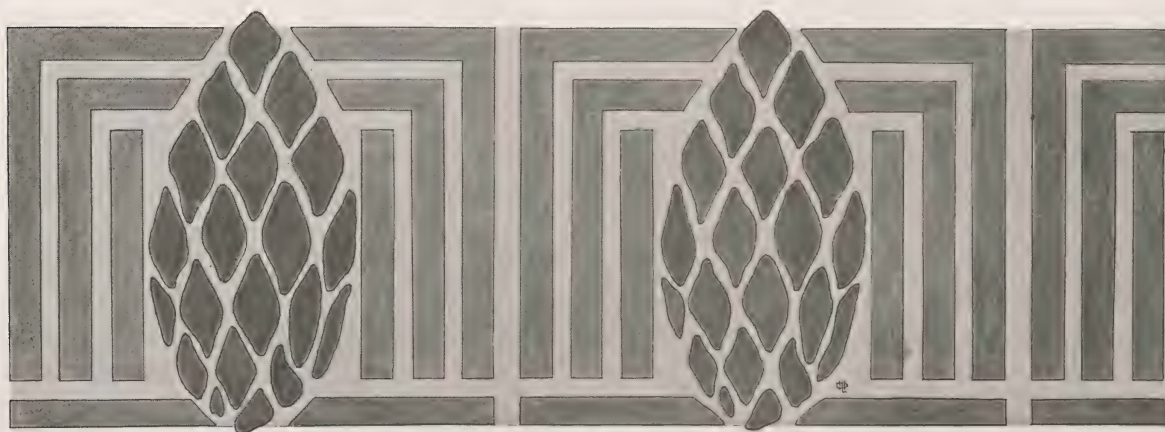
BORDERS—RUTH M. RUCK

(Treatments page 82)



WILD ROSE CONVENTIONAL BORDER—KATE CLARK GREENE

(Treatment page 82)



PINE CONE MOTIF BORDER—HALLIE DAY

(Treatment page 82)



LUNCH SET, CUP AND SAUCER—ALICE B. SHARRARD (Treatment by Jessie M. Bard)

Outline in gold. Second fire paint flower with 2 parts Albert Yellow and 1-2 Yellow Brown, the dark center is Yellow Red. Leaves, stems and bands are painted with Apple Green and a little Yellow and Violet.



BUTTER AND EGGS—HELENA E. HANSCOM

TO be painted in flat tones and outlined in Black. Flowers, Primrose Yellow, shaded with Pearl Grey and thin wash of Brown Green in shadows. For deep tone in heart of flowers Albert Yellow, with a touch of Carnation. Leaves, Apple

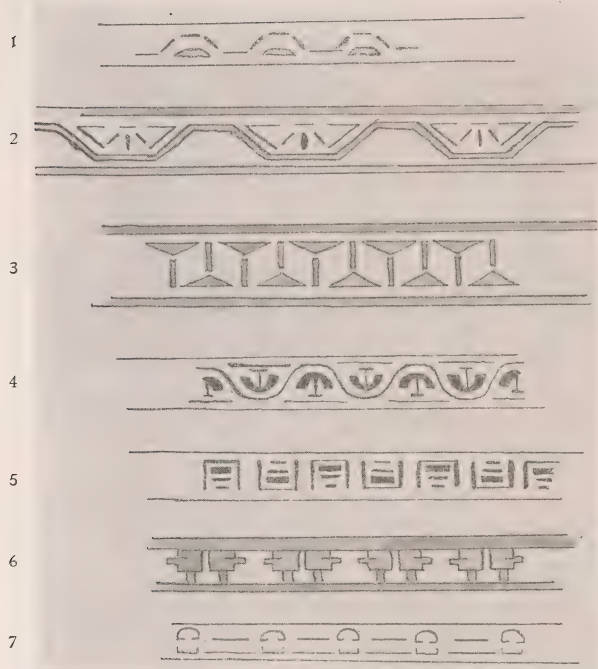
Green and Pearl Grey 6-1 with Grey Green and Shading Green 4-1 in shadows.

Background, Pearl Grey and Moss Green equal parts, warmed with a little Lemon Yellow.



TRUMPET CREEPER—WILLIAM G. WHITFORD

(Treatment page 82)



BORDERS—MARGARET LATHAM

Treatment by Jessie M. Bard

THESE borders are to be used on plates, cups and saucers in gold. Nos. 1 and 7 are good outlines to be used over bands of Gold, fired and then put in Black outline over the gold.



ANSWERS TO CORRESPONDENTS

L. H. H.—We do not know the cause of the rust spots on gold unless it is that you did not use unfluxed gold which should always be used over color.

J. M. J.—Belleek may be rested against a piece of asbestos to prevent the rough places. Fry's Special Tinting Oil is used for ground-laying. We cannot answer the question in regard to bronze colors as we do not know what colors you refer to. There is a bronze gold that is a mat color, a bronze color can also be obtained by flowing Light Green Lustre quite heavily over fired gold.

Keramic Subscriber—Coral enamel can be put on either thin or heavy. It will mix with other colors. It requires about a rose fire, too hot a fire turns it yellow, there is no other color with which you can get the same effect.

2—The trouble with your lustre is probably that of not having used a clean brush. Lustre brushes should be thoroughly cleaned in turpentine and then in alcohol and rushed back and forth across the hand until the alcohol is all evaporated leaving the brush dry and soft before putting it away.

3—Floated enamels can be used on German china, but it is not safe to fire a second time unless they are very thin.

For light colored enamels use 4 parts Relief White, 1 part Hancock's Hard White Enamel and a touch of Flux and add any color that you wish to use.

For dark enamels mix the color that you wish and add 1-8 Relief White.

H.—Flat enamels means to apply the enamels in a thin wash. They are not much heavier than color is applied.

For enamels use four parts Relief White, one part Hard White Enamel and a bit of flux and add color desired for the light enamels. Use a bone knife for mixing, grind thoroughly. Use the tube Relief White, add a very little lavender oil before grinding and then thin to the proper consistency with lavender as you use it.



NEGUNDO ACAROIDES BOX ELDER—
HANNAH B. OVERBECK



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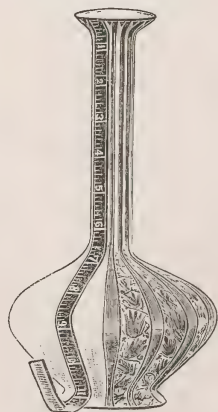
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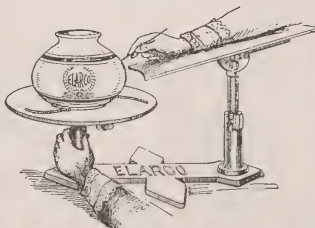
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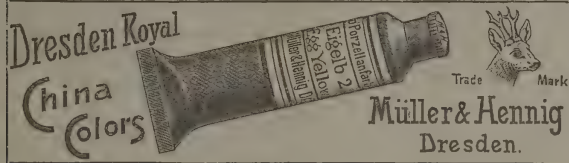
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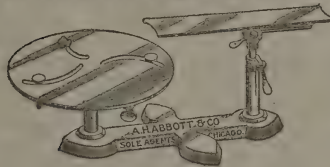
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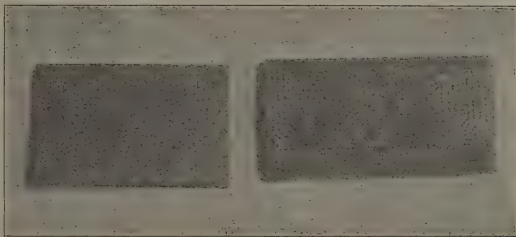
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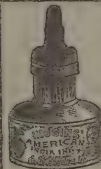
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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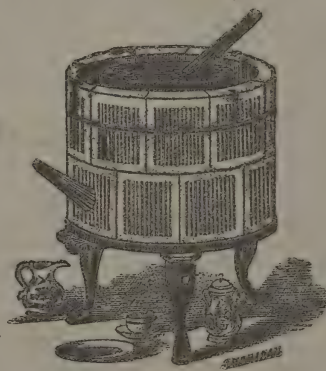
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KERAMIC STUDIO

Vol. XV. No. 5.

SYRACUSE, NEW YORK

September 1913



It seems to us that no more valuable editorial could be given you this month than this letter, which has just been received and which we publish in full:

Topeka, Kansas

Our club, called the Ceramic Art Club, having read your most excellent article in the February number of *Keramic Studio*, concerning the

proper value of club organization, the president asked me to tell a little of our club, which has just completed a most harmonious fourteen years of existence.

Our aim has been first and foremost, educational, rather than financial, and we are all agreed that therein lies our chief reason for existing so long and harmoniously as we have.

Soon after joining the Club I made a visit to a city considerably larger than ours in a nearby state and called at a number of studios. When I inquired about club organization they said, "We can't keep up any membership," and asked how we managed to do it, so I came home with the thought in mind to find out the reason and benefit of club membership.

When I say our first aim is educational rather than financial, it is not because we were born with silver spoons in our mouths, so to speak, and need not the money, in fact, most of the members are indeed glad of the income derived from sale of china, orders, and instruction, (and some are entirely dependent on this income). We have teachers in our club far above the average, who make a profitable livelihood in ceramic art and bring to us the best things from their travels and study with the foremost china decorators. With the aid of these leaders in our club, we aim to maintain a certain standard of work and in this way the financial part seems to be solved.

We endorse the statement that there is a certain public for each sort of work and that it does not pay to run down another's work and this, in part, is the secret of our loyalty and good fellowship. Then we have never known what it means to strive for office. We have no agreement that we shall boost some certain friend for office, but go to the meeting with the idea of bestowing the offices upon those who will be induced to accept.

Instead of selling articles at our yearly exhibit, we simply invite the public to enjoy the display with us and, later, those who would buy or give orders, go to the several studios or friends to make their negotiations.

The expenses attached to the displays have been small as one of the members, having a suitable room, has, yearly, generously opened her home for the exhibit, and this year the Y. W. C. A. is asking us to exhibit in their rooms. So, without effort or expense, we are provided a good place for exhibition.

At present we have a club-membership of twenty-two, and for the last year's work each member was to exhibit five original pieces. We are sending photographs of some of the original work on display.

But, after all, work is for the worker, and in our efforts to raise our standards and work up to our ideals, ("Creation, not Imitation," is our Club Motto) we have no time nor

desire for petty jealousies nor personal laudation, our leaders being large hearted, large minded and knowing that the way of attainment in club organization is not by selfish effort, but by hearty co-operation.

E. Blinn.

We add a resume of the year book of the Topeka Ceramic Club as an object lesson to all interested in club work. It is tastefully printed on good paper and shows that the work is carefully planned ahead so that all know toward what subjects they are working and on what to be informed. In small details it could vary in different locations but in the main it makes a good model upon which to form a working ceramic club.

The heights by great men reached and kept,
Were not attained by sudden flight;
But they, while their companions slept,
Were plodding upward in the night.

Club Motto: Not Imitation, but Creation is the aim.—Emerson.

Club Flower: The Rose.

Program: Names of ladies entertaining, roll call, business session, reading of papers, social hour, class day.

Officers: President, Mrs. J. S. Ensminger; Vice President, Mrs. W. P. Bishop; Secretary, Mrs. C. C. Hammond; Treasurer, Mrs. J. H. Stuart.

The class day lessons directed by Miss Kathaleen McNutt.

The last sentence of Section 3, Rule 4, of the "Rules of the Topeka Ceramic Art Club" reads: Members failing to comply with the program shall be fined one dollar.

September Sixth: Vacation echoes, Talk on Color Harmony, Discussion, Texas Clay.

September Twenty-seventh: Class Day.

October Eleventh: Demonstration on Luster, Designed Cup and Saucer, Selected Subject.

October Twenty-fifth: Class Day.

November Eighth: What Interests Me in China, Discussion, A Lesson on Original Bowl.

November Twenty-second: Class Day.

January Third: Paper: Inspirational Design, Discussion, Where I Go for Origin in Design.

January Seventeenth: Class Day.

January Thirty-first: What I know of Enamels, Ancient Ornament as Applied to Ceramics.

February Fourteenth: Class Day.

February Twenty-eighth: Original Plate to be designed by Miss Witter to be interpreted by each member of the Club for the exhibit, Evolution of Ceramic Decoration.

March Fourteenth: Class Day.

March Twenty-eighth: My Conversion from the Naturalistic to the Conventional, Discussion, Designers of to-day, Election of officers.

April Eleventh: Class Day.

April Twenty-fifth: In what way have I derived benefit from the work of the Club, Discussion, Color in Nature.

May Ninth: What Design Has Done for Me, Discussion, Finished Conventional Piece, Ideas Gathered by the Way.

May Twenty-Second and Third: Fourteenth Annual Exhibit, Thursday and Friday, Afternoons and Evenings. The Ceramic Art Club with the aim to make its high calling and purpose clear endeavors each year to give to Topeka the progressive step obtained, and by continual advancement each succeeding twelfth month will show determined study and the right interpretation of decorated china.

RULES OF THE CLUB

RULE I.

Section 1. This Club shall be called "Topeka Ceramic Art Club."

Section 2. The object of this club shall be the promotion of friendly intercourse among china decorators, encouragement of Ceramic Art and study of History of Manufacture and Decoration of Pottery.



TOPEKA CERAMIC ART CLUB EXHIBIT

Top Row—Jardiniere, Mrs. Stuart. Bowl, Mrs. Jones. Punch Set, Mrs. Boone. Bowl, Mrs. Doneyson. Vase, Mrs. Culp.
 2nd Row—Bowl, Mrs. Swartz. Bowl, Mrs. Boone. Bowl, Mrs. Stevens. Sandwich Plate, Mrs. Stuart. Bowl, Mrs. Bishop. Jelly Jar, Mrs. Bishop.
 3rd Row—Dresser Set, Mrs. Jones. Vase, Mrs. Blinn. Vase, Mrs. Ware. Toilet Set, Mrs. McDonough. Vase, Miss Lindsey. Tea Set, Mrs. Blinn. Toilet Set, Mrs. Lyman.

Top Row—Tray, Miss Mayhew. Plate, Mrs. Stevens. Compote, Mrs. Boone. Plate, Mrs. Stevens. Tray, Mrs. Bishop.
 2nd Row—Enamel Box, Miss Lindsey. Vase, Miss Hammond. Nut Set, Miss Witmer. Plate, Miss Witmer. Nut Set, Mrs. Hammond. Tankard, Mrs. Stuart.
 3rd Row—Tea Pot, Mrs. Stevens. Tea Caddy, Miss Fuller. Jardiniere, Mrs. Ensinger. Incense Jar, Miss Berry. Landscape, Mrs. Blinn. Jardiniere, Mrs. Hammond. Plate, Mrs. Ensinger.

RULE II.

Section 1. This club shall consist of active and honorary members. Only active members can take part in the business of the club or hold office.

Section 2. The membership shall be limited to thirty. Application for membership shall be made at one meeting through some member of the club in good standing and voted upon at the succeeding meeting—admittance to the club requiring an unanimous vote of members present.

Section 3. Each active member shall be required to exhibit five or more pieces at the annual exhibit. All pieces may be for sale and a commission of ten per cent. paid the club. Circumstances rendering compliance with this rule impossible must be reported to the President and she shall grant exemption from this duty if she deems it expedient. "To become an active member the applicant must comply with the rules of the annual exhibit."

Section 4. Re-instatement of former members shall be at the pleasure of the club if the membership is not full.

RULE III.

Section 1. The officers of the club shall be President, Vice-President, Secretary and Treasurer, these officers to be elected by written ballot at the annual meeting and shall form the executive committee.

RULE IV.

Section 1. The club shall hold regular meetings semi-monthly.

Section 2. "Unexcused absence from three consecutive meetings shall be considered equivalent to resignation and the delinquent member shall be notified by the Secretary and if not excused or in attendance at the next regular meeting of the club her name shall be stricken from the roll."

Section 3. Members shall be fined ten cents for absence unless seriously ill or absent from the city and five cents for tardiness at meetings. Members failing to comply with the program shall be fined one dollar.

Section 4. The annual election of officers shall take place at the regular March meeting. Seven members shall constitute a quorum.

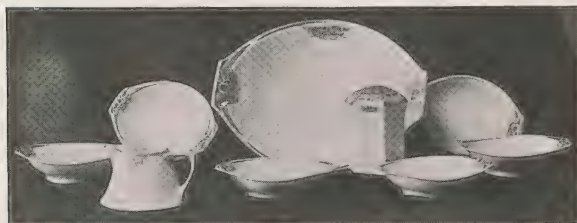
Section 5. The membership fee shall be one dollar and seventy-five cents. All membership fees must be paid at time of annual exhibit and no member allowed to exhibit work without payment of dues. All persons admitted to the club after the exhibit shall pay an admission fee of one dollar.

Order of business:—Calling the roll, reading and adopting minutes of last meeting, communications, reports of committees, settlement of accounts, unfinished business, new business, program.

RULE V.

Section 1. Foregoing rules may be altered at a regular or special meeting appointed by the President for the purpose.

Section 2. Notice of such meeting shall be given by the Secretary.



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WILD WOODS DESIGN COMPETITION
CLOSES OCTOBER 10, 1913

In the editorial of June, 1913, we advised you to go to the woods for inspiration with a view to taking part in the fall competition for conventionalisations of wild flowers. This competition will close October 10th. Make your careful drawing of flower, leaf and stem, then make conventionalised units of flower and leaf, a page of these, then a page of semi-conventionalised designs, i. e., small flower panels connected with conventional or geometrical design or small semi-conventional flower arrangements of borders, finally a page of conventional designs applied to straight and curved edges, all from the same flower.

For details and prizes see last page of cover.



JAPANESE LANTERN PLANT—C. L. WIARD

(Treatment page 106)



No. 19. *Modern application of primitive process.* Japanese bowl, inlaid decoration. The incisions in the brown body are filled with white slip. This style of decoration was very much used by old Korean potters. (This illustration should have been published in August issue (inlaid decoration) but was not ready in time.)

TECHNICAL STUDY ON THE DECORATION OF ART CERAMICS—(Concluded)

Louis Franchet

Excised Decoration (continued)

THE excising on biscuit or fired body was practiced on a large scale by Italo-Greek potters, but only on ceramics previously covered with the beautiful black enamel which was used by nearly all the old potters of the Mediterranean sea countries. The following method was used:

Using a pottery body of fine grain and only slightly colored with iron oxide, they applied a very thin and very regular coat of a black enamel, the basis of which was ferroso-ferric oxide. The firing was done at about 800° C. On the fired piece the design was traced, then the background was removed to a depth which did not much exceed 1-10th of a millimeter.

These potteries had naturally a light pinkish color after firing, and the excised decoration in a slightly lustrous mat



No. 20. *Recent process.* Western Asia pottery bowl (so-called Rhodian), XVI to XVII Century. Painting with colors over raw tin enamel. In the Metropolitan Museum of Art, New York, gift of W. B. Osgood Field.

black, over the natural light, mat ground of the pottery, produced an extremely harmonious and beautiful effect.

Artists who might be tempted to revive this fine ceramic may prepare a black enamel which will present less difficulties than the old enamels, by using magnetite or natural ferroso-ferric oxide, which is common in North America as well as in all countries.

This preparation may be made as follows:

Magnetite.....	38
Manganese oxide.....	20
Tin oxide.....	4
Flux as below.....	38

This is ground in water very fine.

The flux is made of:

Flint.....	50	} fritted and ground
Minium.....	20	
Chalk.....	15	
Soda carbonate.....	5	

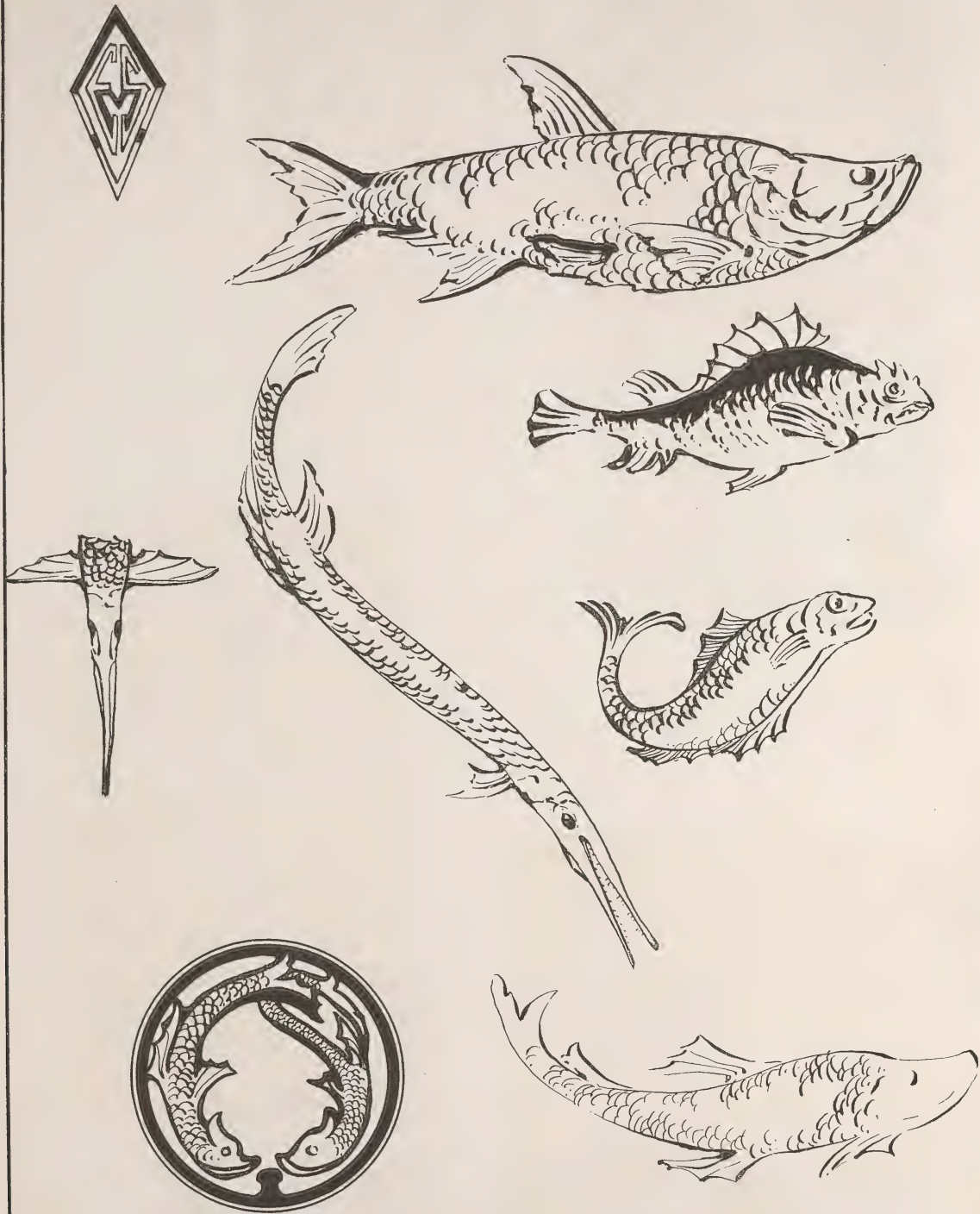
The amount of flux which I mention (38) will be modified according to the temperature at which the piece is fired, it must be regulated so as to produce a mat glaze, covering the surface well even if applied very thin.



No. 21. *Recent process.* Chinese blue and white porcelain vase with metal mounts. Kang Hsi period, 1692-1722. Painting with colors under the glaze. In the Metropolitan Museum of Art, New York.

An artist having a true feeling for color, may with this excised decoration use polychrome effects, provided that the various colors harmonize together, and that too contrasty colors, which are unfortunately used by many modern ceramists, be avoided.

Besides the black glaze which I have just described, I wish to mention another ferruginous product giving very interesting black, auburn and reddish brown tones. It is a product which has not yet been used for this, so far as I know,





No. 22. *Modern application of primitive process.* Rookwood pottery vase, by Lenore Asbury. Painting with slip under the glaze.

I mean the scoriae constituting the refuse left by the reduction of iron ores. There are two kinds of these scoriae:

1—Those coming from the modern blast furnaces.

2—Those coming from the reduction of iron ores in the Catalan furnace.

The former cannot be used when they are completely vitrified in the shape of a translucent glass. One must select those which look like lava or metal, and which are also quite common.

The other kind of scoriae, those from the Catalan furnace are very seldom vitrified and are consequently very good for our purpose.

These scoriae are nothing but a silicate of iron, often calcareous or aluminous, according to the nature of the iron ore treated.

This product is ground very fine, washed several times, and used as a glaze. It is applied *very thin* and if the firing is stopped at the time when the vitrification begins, one obtains a mat glaze, the tones of which, on the same piece, will vary according to the atmospheric modifications which occur in the kiln in the course of firing.

The point of fusion of this glaze will vary according to the composition of the scoria, from 900° C. to 1200° C.

It will then have to be regulated as follows: selecting a lot of scoriae weighing from 10 to 20 pounds (a very small quantity, but we should not forget that we are talking art ceramics, not industrial work), the mass will be ground as fine as vitrifiable porcelain colors (screen 250). Then it will be tested at the point of firing which the artist general uses. If it is found that the glaze is too hard, it will be softened with the flux which I have described above trying carefully the addition of flux in small doses, 3%, 5%, 8%, 10%, etc., as it is important to obtain a mat color, not a brilliant one.

A blacker tone may be obtained by the addition of 5 to 15% manganese oxide, not forgetting that manganese has a tendency to slightly increase the fusibility.

I think that by showing in a general way, as I have done, some processes of decoration to which we owe remarkable works of art, the tradition of which has since been lost, artists will realize that there is much to do in that line.

Painted Decoration

I wish now to say a few words about painted decoration such as it was understood by primitive potters, before the discovery of vitrifiable matters.

Everybody knows that the three tones which were used by the marvelous artists of old Greece are: black, red and white.

There is not the slightest doubt that Greek ceramics were the development of the much older art of the potters of the Aegean sea, who themselves had only perfected the still older processes from Egypt and Asia. The palette used by the Aegean potters was more complex than that of the Greeks. Besides the black, red and white, it contained brown, orange and violet. All these colors, except black, were constituted of clays and ochres which were applied on the raw body and which were burnt like ordinary colors.

And it is extremely interesting to compare the colors used by the Aegean potters with those used in South America,



No. 23. *Primitive Process.* Precolombian pottery from Nazca (Peru). Painting with clays or ochres. From the Berthon collection, Paris.



THORN VINE—ALICE W. DONALDSON

(Treatment by Kathryn E. Cherry)

TRACE design in then outline with Grey for Flesh and fire. Then oil the background with the Dusting Medium and dust it in with Deep Ivory, then clean out the flowers and leaves carefully, paint flowers with Apple Green and Violet which will make a delicate grey if applied very thin, then

paint light leaves with Apple Green and dark leaves with Brown Green and Shading Green. The centers of flowers are Albert Yellow, the thorns are Blood Red with a touch of Ruby.

Third fire—Paint stems with Auburn Brown, shade flowers with Yellow Brown and Brown Green.



No. 24. *Primitive Process.* Precolombian pottery from Niveria (Peru). Painting with ochres or clay. From the Berthon collection, Paris.

before the conquest. We find there the same thought, born among people of very different races, but, who, although they had neither the same customs, nor the same arts, nor the same means of execution, seem to have met in the same conception of the beautiful.

Greek potters executed their admirable paintings with colors which in fact were vitrifiable, but were left mat with a peculiar lustre which we do not find in our modern glazes and enamels. These colors, thus used, were much more effective for paintings than if they had had the factitious brilliancy due to a complete vitrification. However, Greeks knew the real enamels, the preparation of which they had found in Egypt, but it seems that they did not consider them as a necessary addition to a craft which is in itself a powerful expression of artistic beauty.

In South America potters do not seem to have found natural products capable of vitrification at the low temperature at which they burnt the ware. But they found colored clays, which, when finely ground and applied on raw, left on the surface of the pottery, after firing, a very resistant covering, capable of acquiring by rubbing a beautiful lustre resembling



No. 25. *Primitive process.* Precolombian pottery from Nazca (Peru). Painting with clays or ochres. From the Berthon collection, Paris.

exactly Greek colors. And thus South Americans adopted a decorative technique, which is so similar to that of the Greeks, that it was undoubtedly conceived in the same spirit. Greeks have reproduced on their vases scenes of every day life and mythological scenes. South Americans have mostly reproduced symbols and allegorical figures, the meaning of which often escapes us.

These curious paintings which reveal to us customs of far away times, should not serve as a model for our modern ceramic decoration. Nearly all attempts which have been made to revive some of the master pieces of the old arts, have failed, because artists have tried to *copy* them instead of being *inspired* by them.

Painting with clays, ochres, manganeses, may be used to-day, we will certainly owe many beautiful works to these old processes, when artists become familiar with this very special decoration. Many clayey, ochreous and manganiferous products are available, if one knows how to use them.



No. 26. *Primitive Process.* Precolombian pottery from Nazca (Peru). Painting with clays or ochres. From the Berthon collection, Paris.



CINERARIA—IDA UPTON PAINE

(Treatment page 106)

Clays give white, yellow, orange, red, reddish brown and violet. These variations of tone are due mainly to the different proportions of alumina, iron oxide and lime. Alumina gives a lighter tone to iron, a tone called capucine red. Lime determines tones varying from orange red to yellow. Certain ferruginous clays give a violet tone due to a special oxidation of the iron.

Ochres giving a violet tone are quite common, but they produce mainly beautiful reddish browns.

Manganese oxides which are commonly found in nature in the form of pyrolusite and acerdese, are mixed with white clays to give light greys and with ferruginous clays or ochres to give tones varying from dark grey to black.

Manganese oxides are used as they are, but clays and ochres must be washed to remove the coarsest parts. This washing is of course done by decantation; only the finest particles which are in suspension are kept, and when deposited and dried out, they are ground either by themselves, or with whatever ingredients must be added to them to constitute a certain color.

These colors, which, with very few exceptions, are clayey, must be applied *on raw* and in an *extremely thin* coat. They must be applied perfectly even. No better examples can be given than the painted potteries from Peru, Bolivia and Mexico, from the period preceding the conquest, numerous specimens of which are found in all Museums of Archeology and Ethnography.

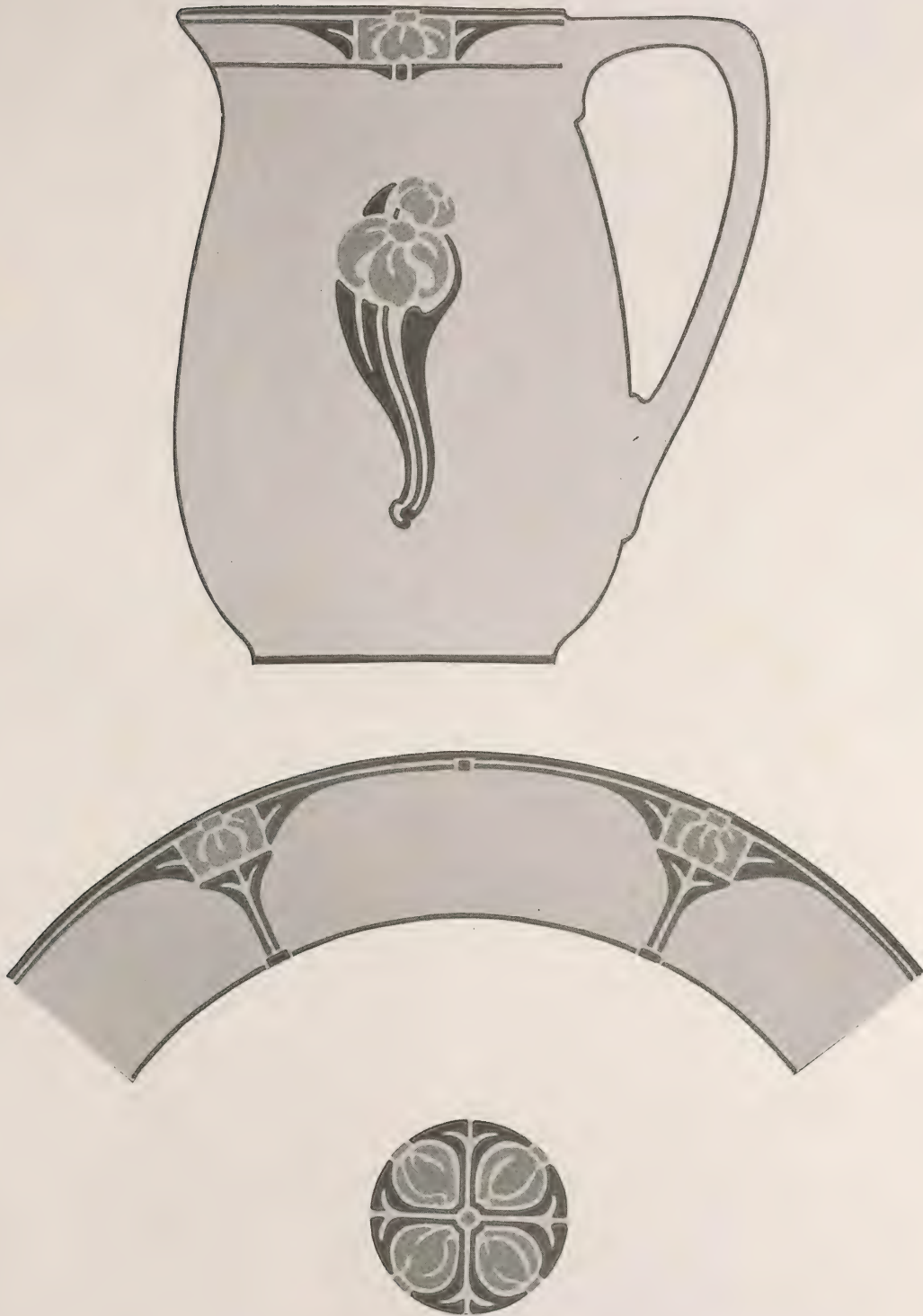
As I have said before, artists will find in these old ceramics inexhaustible materials for decorative technique, and I am pleased to speak of this here because I understand that the teaching of ceramics in the United States includes the study of some processes of shape making which were practiced in the old time.* American teachers, better inspired in this than those of Europe, have realized the importance of initiating a student into the evolution of technical processes since the early times.

I then hope that this modest contribution to the study of the primitive decorative technique, will be well received.

*Built pottery.

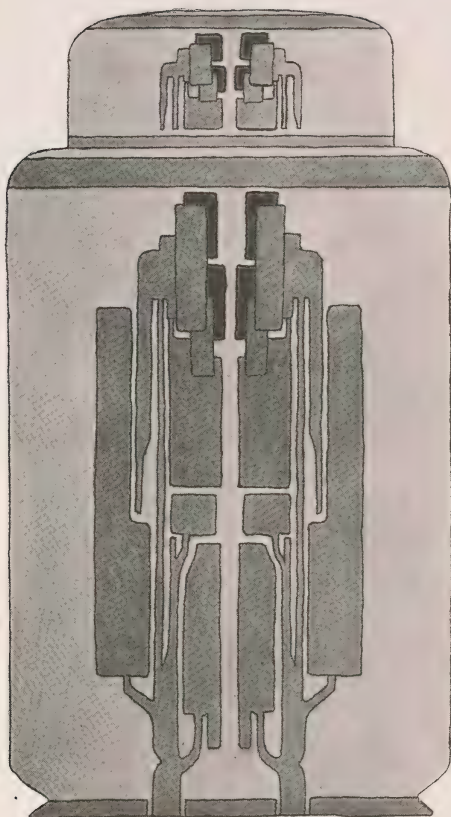


BREAKFAST SET—ALBERT W. HECKMAN



BREAKFAST SET—ALBERT W. HECKMAN

This may be done in one color or in two colors as the values in the black and white suggest. An old blue with a grey green or a yellow brown and a blue may be used. If done in one color, two parts Banding Blue, one part Copenhagen Blue and one part Copenhagen Grey makes a good blue. Oil in the whole design and dust on the color. Fire heavily.



TEA CADDY, NASTURTIUM—HANNAH B. OVERBECK

CUPS AND SAUCERS (Page 115)

Kathryn E. Cherry

No. 5—Derby Cup, "Haviland"

Trace the design most carefully then oil all of the greenish blue places and dust with Water Green No. 2, then oil the violet places and dust with Mode. Clean the dusting well, then put in the gold, use Green Gold.

Second Fire—Touch up all the uneven places then go over the gold again.

No. 6—Green Cup and Saucer

Trace the design in, then oil the dark green places and dust with Water Lily Green, then oil the darker brown places and dust with Coffee Brown. The bands are dusted with Bright Green, the oil must be padded very thin for the Bright Green, so it will not be too bright, then oil the flower and dust with Yellow for Dusting.

Second Fire—Touch up all the uneven places and fire.

Third Fire—Oil the entire cup and dust with Green for Glaze. This must be padded very dry so it will be a very delicate cream.

PITCHER, PLATES AND TEA-POT IN NASTURTIUMS
(Pages 108, 109, 110)*Hannah B. Overbeck*

OIL the bands back of the flowers and dust with equal parts Ivory Glaze and Bright Green. Leaves, stems and bands in Green Gold. Flowers, 2 parts Albert Yellow, $\frac{1}{2}$ part Yellow Brown, 3 parts Ivory Glaze.

CINERARIA (Page 103)

Ida Upton Paine

FLOWERS are painted with Deep Blue Green and Violet with touches of Mauve. The centers are Yellow and Yellow Brown. Leaves are Yellow Green, Bronze Green and Shading Green; the stems are Violet and Bronze Green.

Second Firing—Paint background with Violet and Copenhagen Blue, and touches of Yellow. Touch up flowers with same colors used in first fire, going over the shadows, leaving the lights clear.

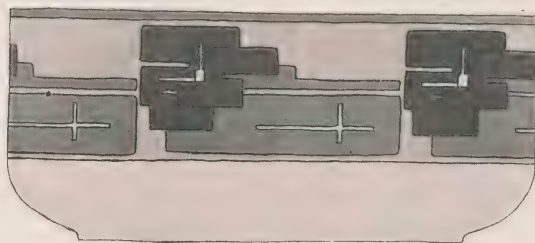


CALIFORNIA POPPIES (Page 111)

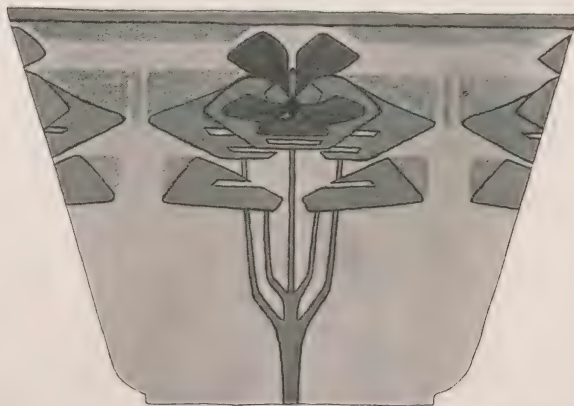
Helena E. Hanscom

OUTLINE design with Grey for Flesh. Oil flowers and dust with 2 Pearl Grey, 1 Ivory Glaze and 1 Albert Yellow. Oil stems and leaves and dust with Florentine Green or 3 Apple Green 1-2 Shading Green, 2 Pearl Grey.

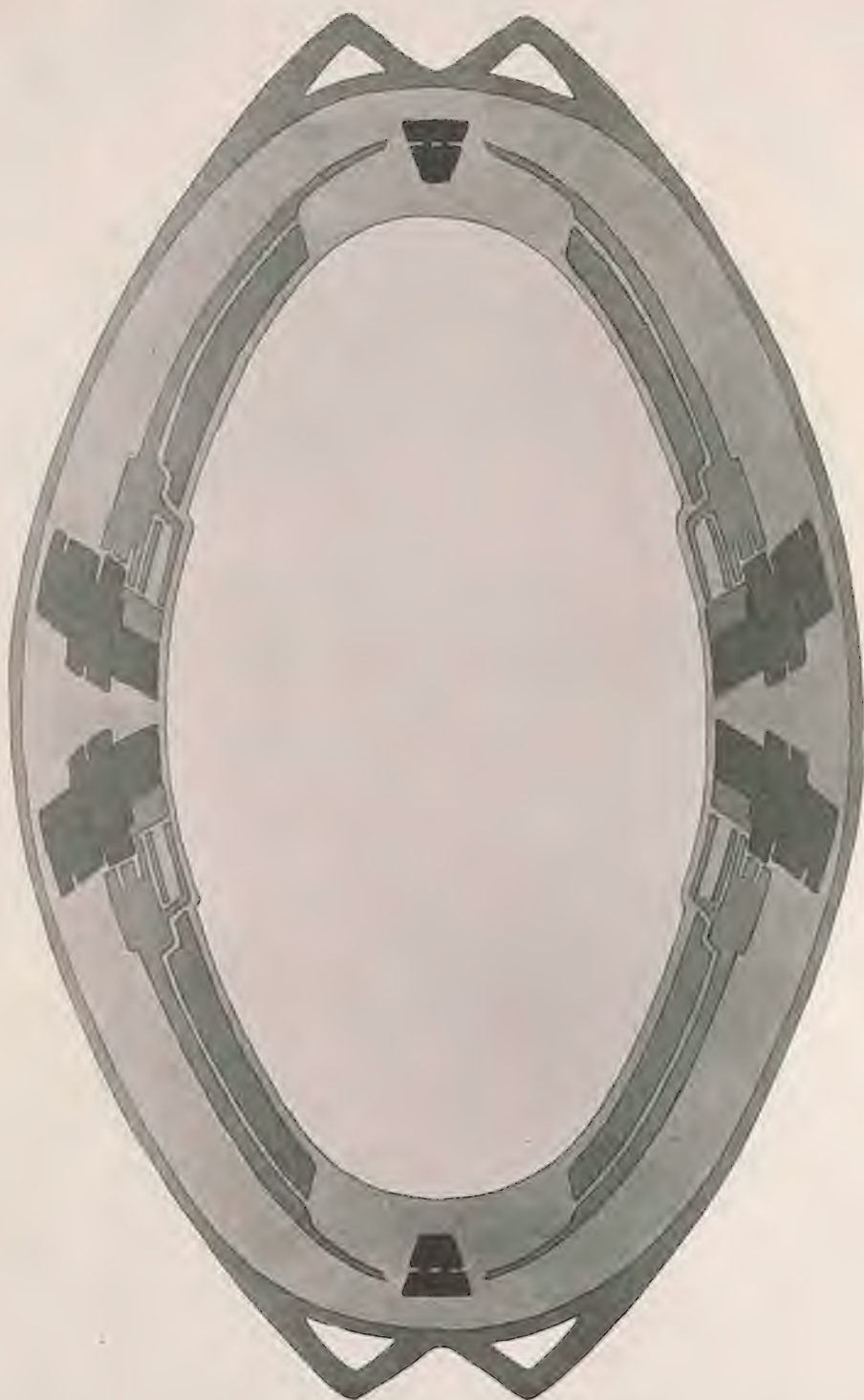
Second Firing—Oil over the entire surface and pad the oil until it is tacky, then let it stand about two hours and dust with Pearl Grey and a little Yellow, then clean the color from the flowers and paint the dark touches on the flowers with Yellow Brown.



BOWL, NASTURTIUM—HANNAH B. OVERBECK

NASTURTIUM DESIGN, TEA CADDY, BOWL AND TRAY
(Pages 106, 107)*Hannah B. Overbeck*

FLOWERS may be oiled and dusted with 2 parts Pearl Grey, 1 part Ivory Glaze, $\frac{1}{2}$ part Yellow Brown. Leaves: 3 parts Pearl Grey, 1 part Apple Green. Stems and bands in White Gold.



TRAY, NASTURTIUM—HANNAH B. OVERBECK

(Treatment page 106)

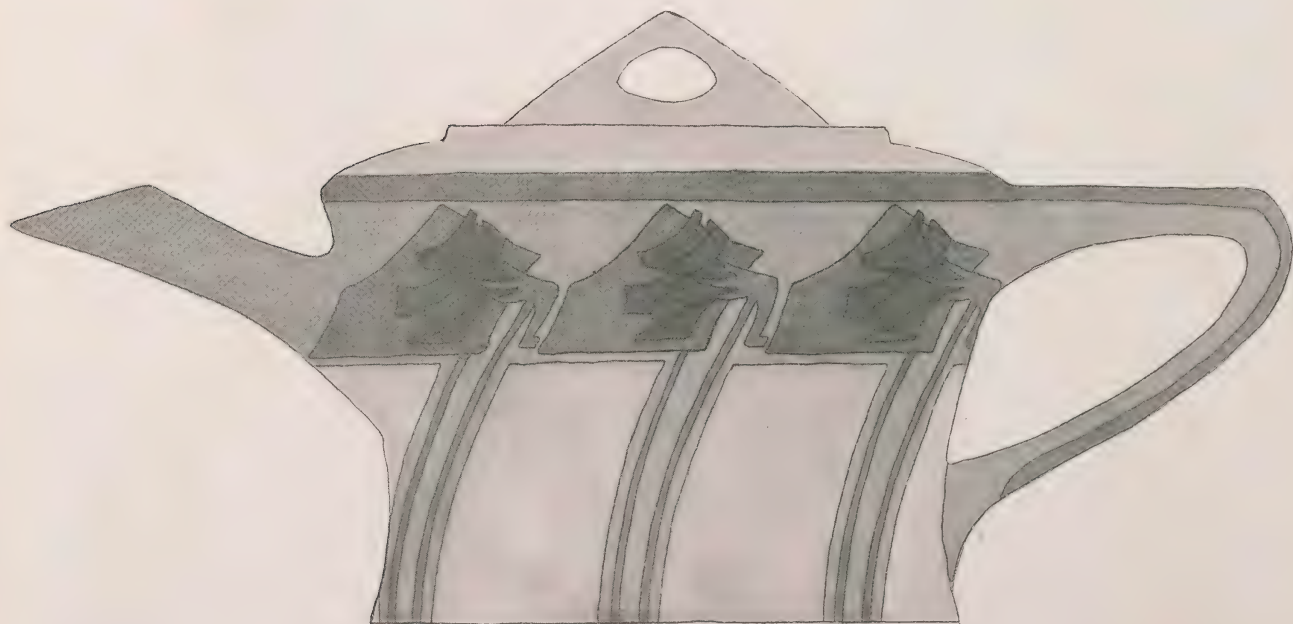
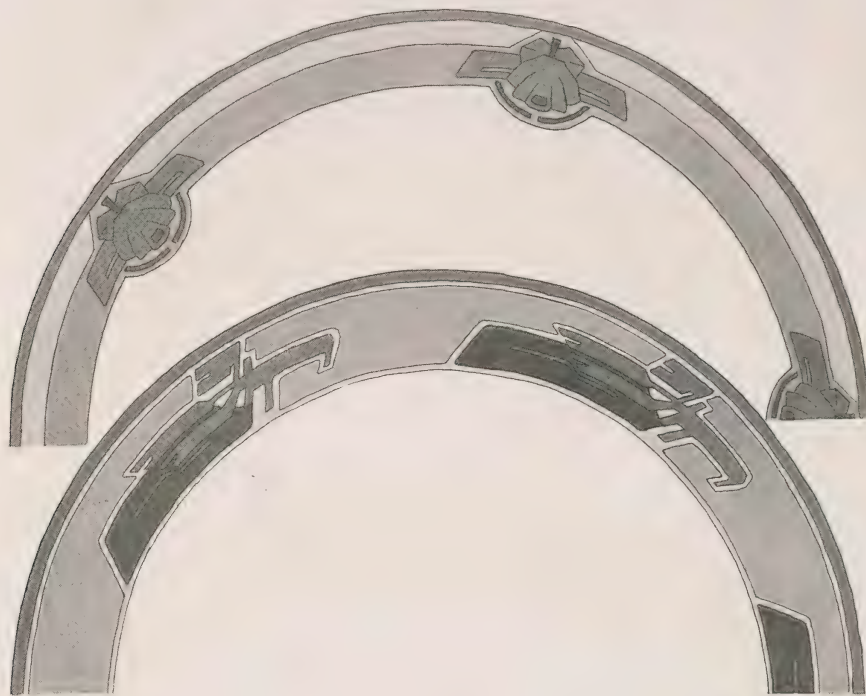
JAPANESE LANTERN PLANT—(Page 97)

Treatment by Kathryn E. Cherry

PAINT leaves with Yellow Green and Brown Green, touches of Shading Green. The stems are Brown Green and Violet. The lanterns are Yellow for Painting and Apple Green. Use

the Yellow Green for shading and veining the lanterns. The stems are Shading Green and a little Black.

Second firing—Use same colors for retouching used in first firing. The background is Violet, Shading Green, Yellow for Painting and Grey for Flesh.



PLATES AND TEA POT, NASTURTIUM—HANNAH B. OVERBECK (Treatment page 106)

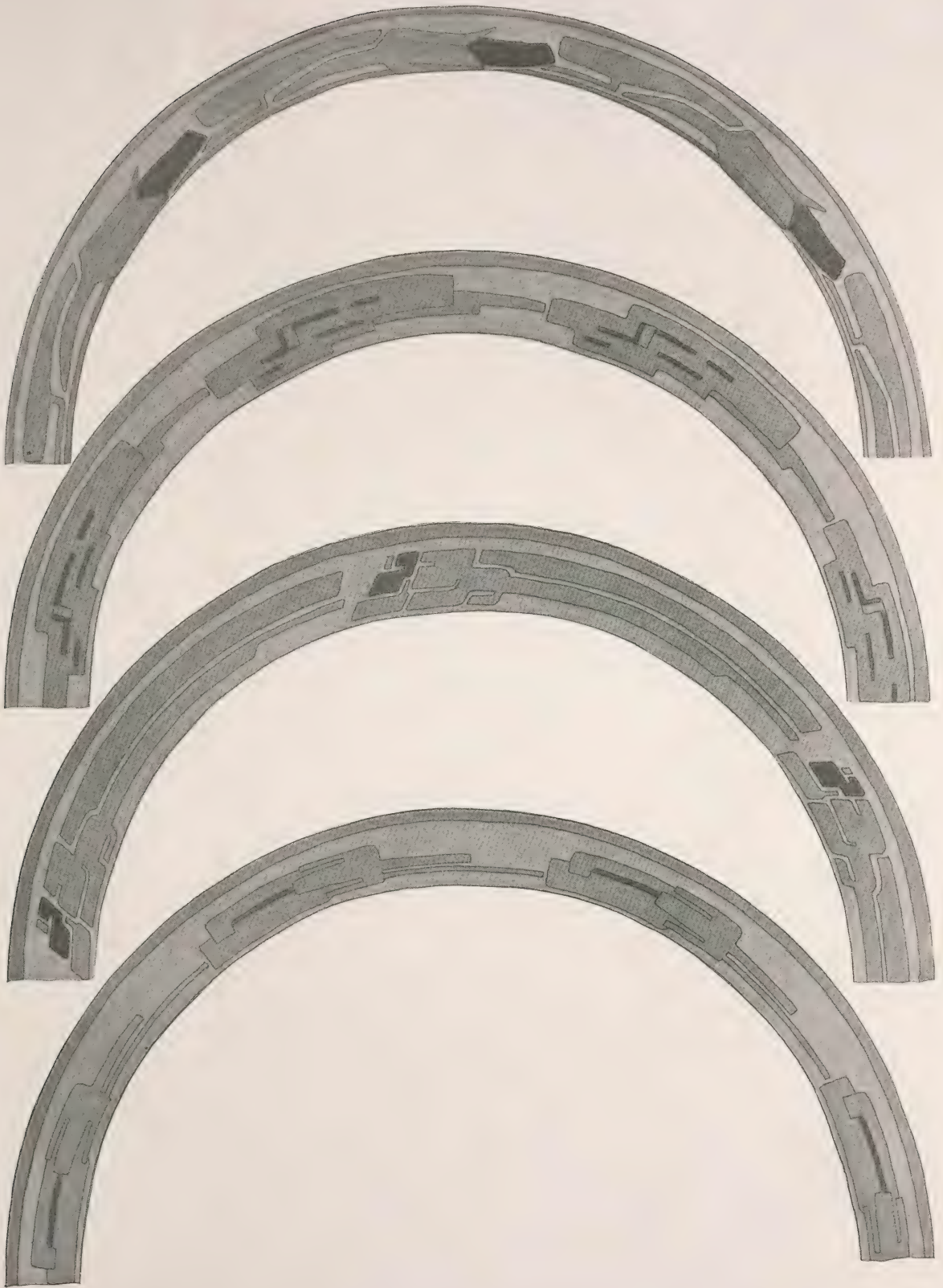
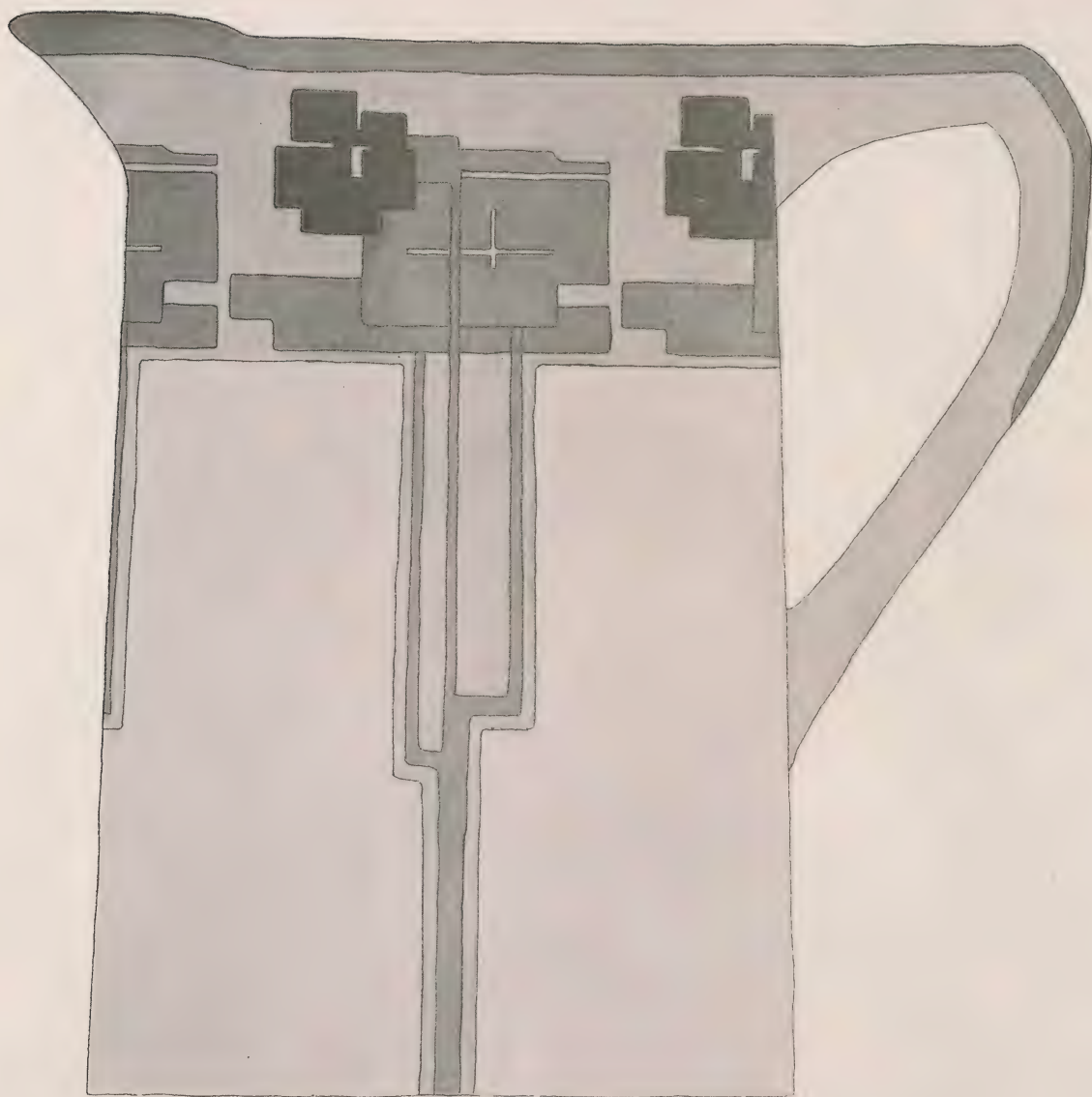


PLATE BORDERS, NASTURTIUM MOTIF—HANNAH B. OVERBECK (Treatment page 106)



PITCHER, NASTURTIUMS—HANNAH B. OVERBECK

(Treatment page 106)



CALIFORNIA POPPIES—HELENA E. HANSCOM

(Treatment page 106)

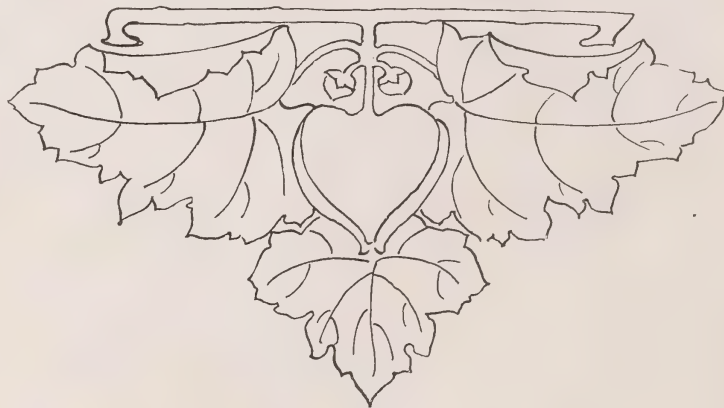


STUDY AND DESIGN FOR GROUND CHERRIES—HENRIETTA BARCLAY PAIST

UNIT for stein or bowl. The same general color scheme as for plate should be followed and the unit could be connected by a band or panels of the warm tone suggested as background for panel (Warm Grey or mixture of Neutral Yellow and Violet of Iron and Olive Green) The whole to be outlined with Gold or Black as preferred.

For panel or small bowl.—Tint all over with a soft, warm tone made by combining Neutral Yellow (Satsuma) and

Violet of Iron, with perhaps a touch of Olive Green. Clean out the background color for the cherries as they are lighter and cooler in tone. After firing lay the leaves and stems with soft Grey Green using different values for variety but keeping the color flat. Lay the cherries with Neutral Yellow or Dresden Yellow Ochre to which a touch of Black has been added. The outlines should be gone over at the last firing to strengthen and perfect them.



PEACH BORDER MOTIF—ABBOTT McCLURE

Treatment by Jessie M. Bard

TRACE design in carefully with India ink, then oil and dust fruit with Deep Ivory. The leaves are oiled then dusted with Florentine Green. The pointed motif which comes in between fruit is oiled and dusted in with Dove Grey. The bands are Dove Grey and the marking in bands are Florentine Green.

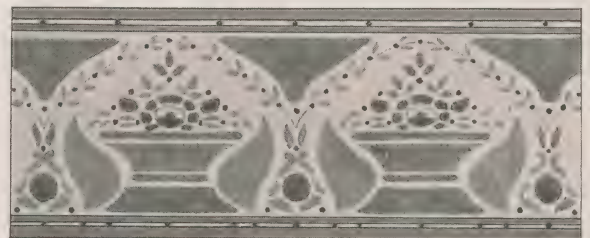
PHISALIS—HARRIETTE B. BURT (Supplement)

Treatment by Jessie M. Bard

FOR the red rods use Albert Yellow, Yellow Brown, Blood Red and Yellow Red. Outline is Blood Red and a little Ruby. For the green pods use Lemon Yellow, Yellow Brown, Moss Green and Shading Green and a little Dark Brown and the same for the leaves and stems. For the violet tones use a little Violet No. 2. Background is Pearl Grey and a little Yellow Brown.

Water Color Treatment—Harriette B. Burt

The first wash is of Chrome Orange on the flower form, then Vermillion and Alyzarine Crimson, with Purple for the shadows; and Transparent Green (light) was used for the leaves and stems, with washes of Raw Sienna on some parts and Blue and Green combined on others. I also used a Warm Purple for the under shadowed part of leaves.



BORDER OF BASKETS—ABBOTT McCLURE

Treatment by Jessie M. Bard

OUTLINE design carefully. The darkest spaces are oiled, then dusted with Bright Green. The medium greys are oiled then dusted with Mode. The small black dots and lines are Green Gold.



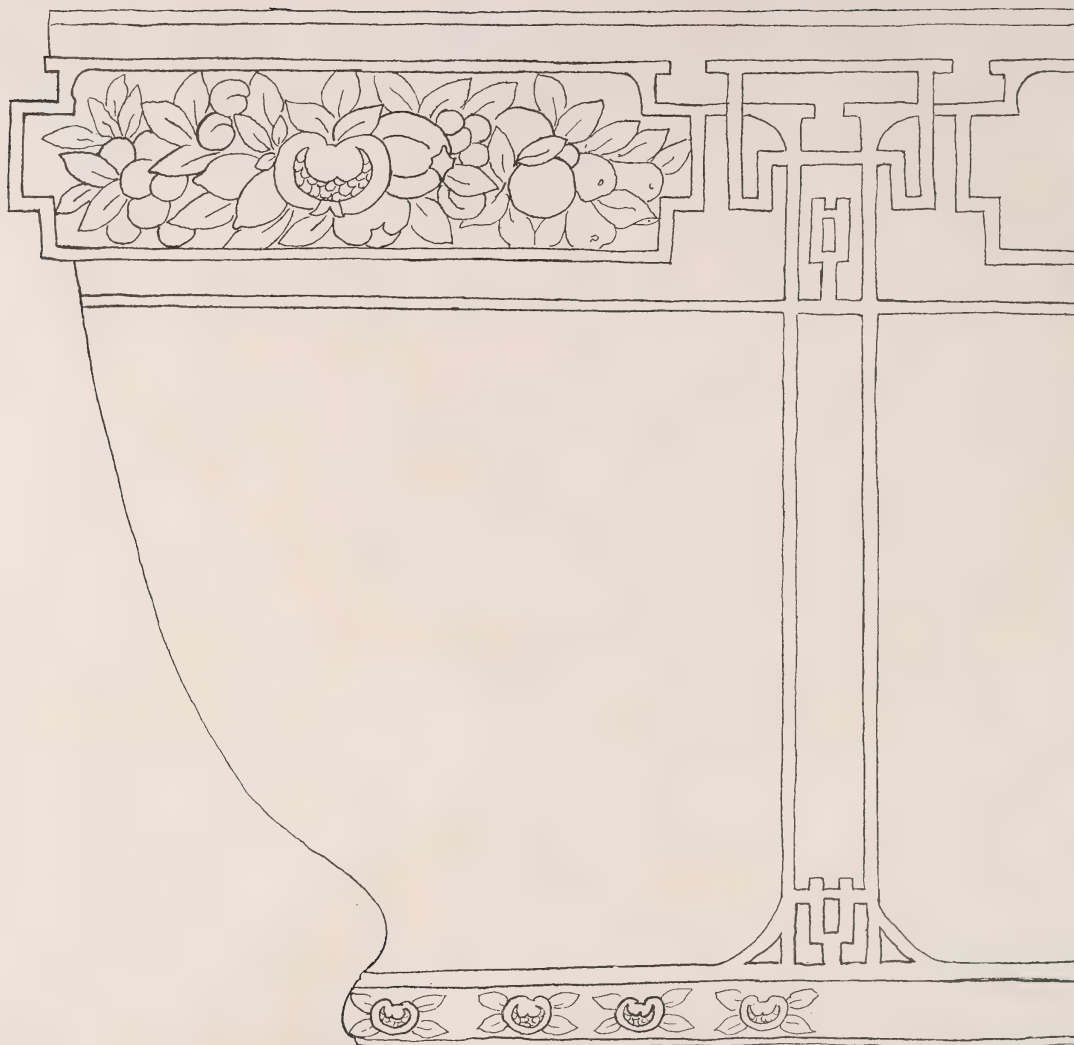
PHISALIS—HARRIETTE B. BURT

SEPTEMBER 1913
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.

PANEL, GROUND CHERRIES—HENRIETTA BARCLAY PAIST





PUNCH BOWL—CELIA C. POPE

OUTLINE the fruit with black. Paint the bands and geometric designs with Gold.

Second Firing—Mix a white enamel, using 4 parts Relief White, 1 part Hard White enamel and grind it thoroughly. Take enough of this to paint the medium sized pieces of fruit and mix it with a little Albert Yellow. For the seeds in the fruit add a little Yellow Brown to the yellow mixture, and for the remainder of the five larger pieces of fruit add a little Yellow Red and Yellow Brown to the white mixture. For the smallest fruit use quite a little Violet and a Deep Purple. For leaves add Apple Green, a little Yellow Green and a touch of Black. Retouch Gold in the second fire.



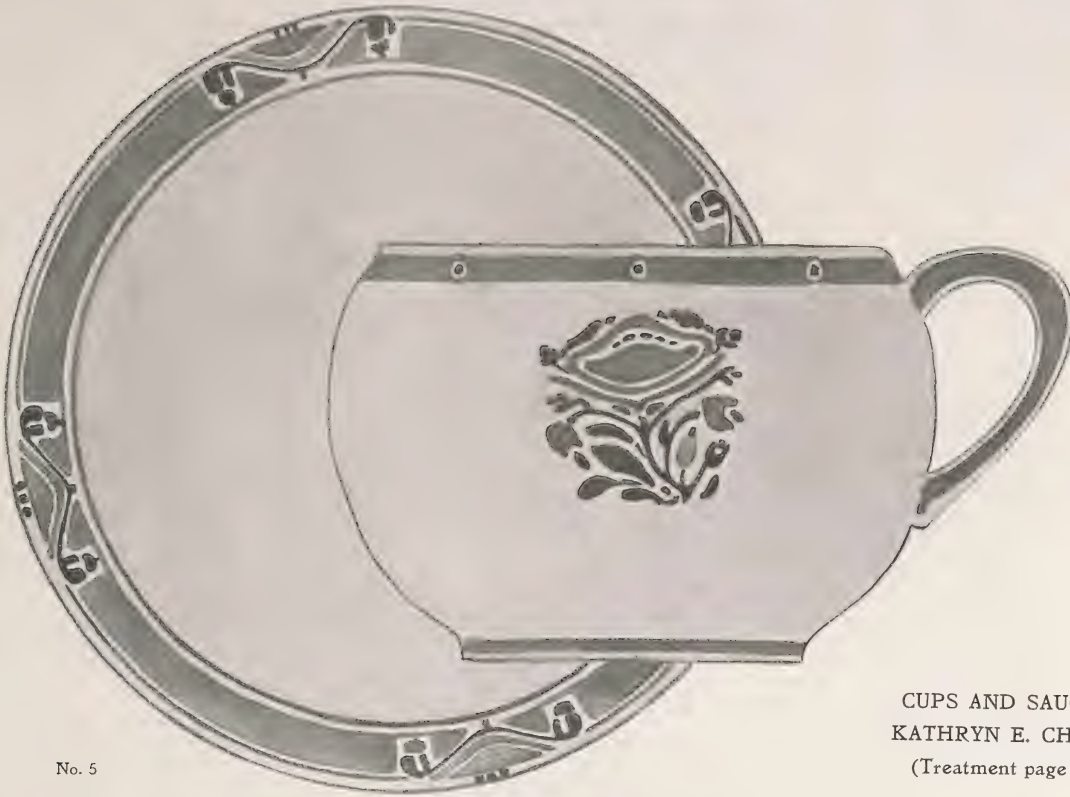
STUDIO NOTE

A letter from Miss Frances Blanchard, Des Moines, Ia., tells of an interesting trip which she has just taken through Europe for the purpose of study and recreation. The result of this trip will be many new ideas for her prospective pupils.

ANSWERS TO CORRESPONDENTS

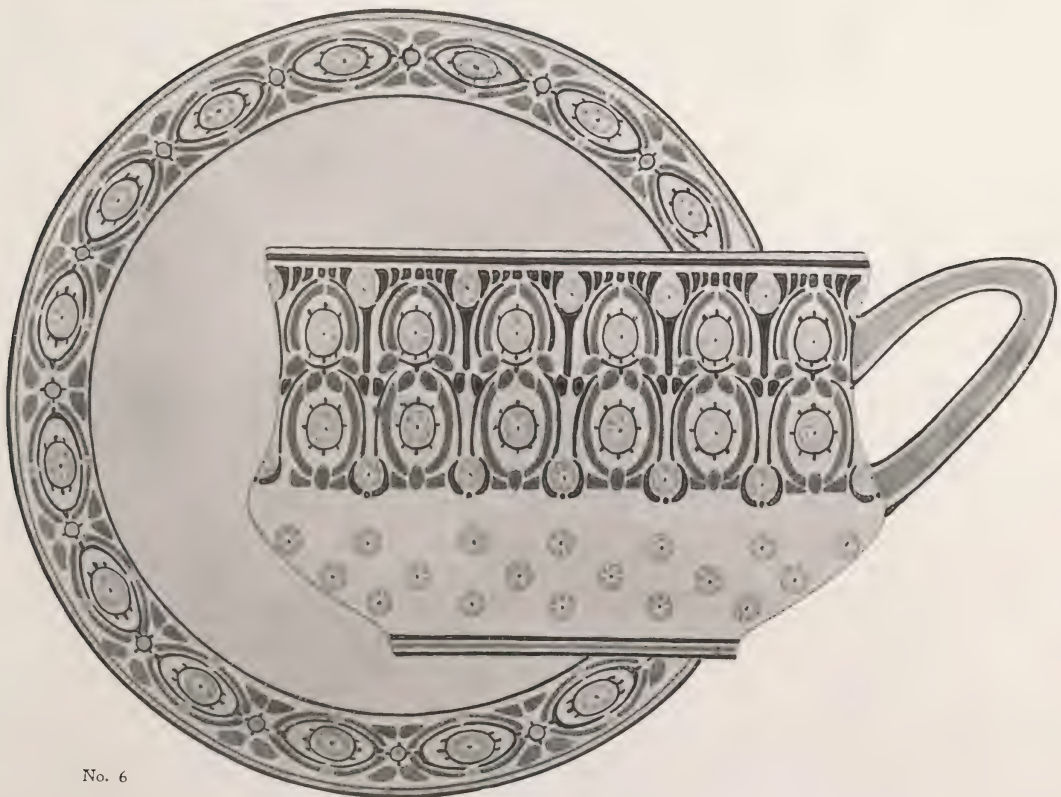
P. A. M.—Pure silver is more or less coarse grained, difficult to work smoothly, looks rough when finished and tarnishes very easily with ugly colors. White gold has a fine grain, is easy to work and looks smooth when finished. It does not tarnish as readily as silver, and when it does, the colors are iridescent instead of grey or black. When finished it has not as white a color as pure silver, but a slight yellowish tinge, which is due to the fact that the white gold contains over 50% of gold. You evidently wanted a whiter effect than the white gold gives, so we are sending you a half pennyweight of powdered silver. Mix this with fat oil, use the palette knife and mix thoroughly, also a little turpentine as you would a dry color, and try it on a piece of china to see if it gives the result you want. Liquid Bright Silver is like Liquid Bright Gold and is used in the same way. The best way to find out things is to make experiments on old or broken pieces of china and firing, then you will know exactly.

J. E. M.—We do not know the reason for the stilts leaving marks on the plates. A great many people stack their plates as you say you do and do not have any trouble. Possibly you are using a make of china that is not as hard as the usual kind, or if you have a heavy tint where the stilts rest they are apt to mark it.

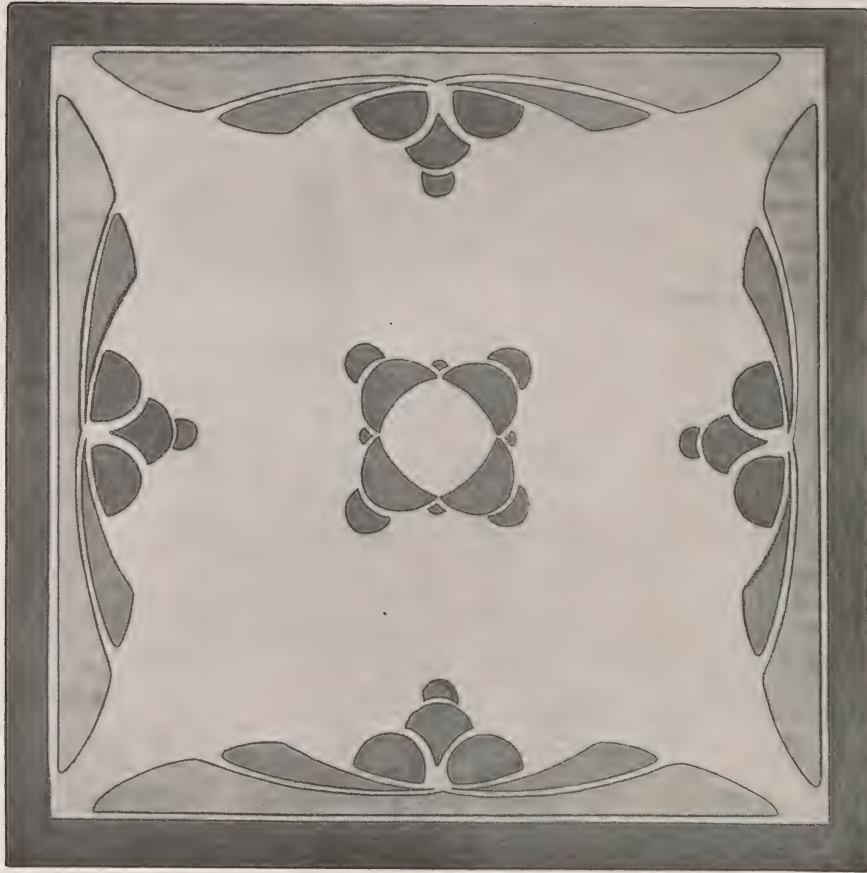


No. 5

CUPS AND SAUCERS
KATHRYN E. CHERRY
(Treatment page 106)



No. 6

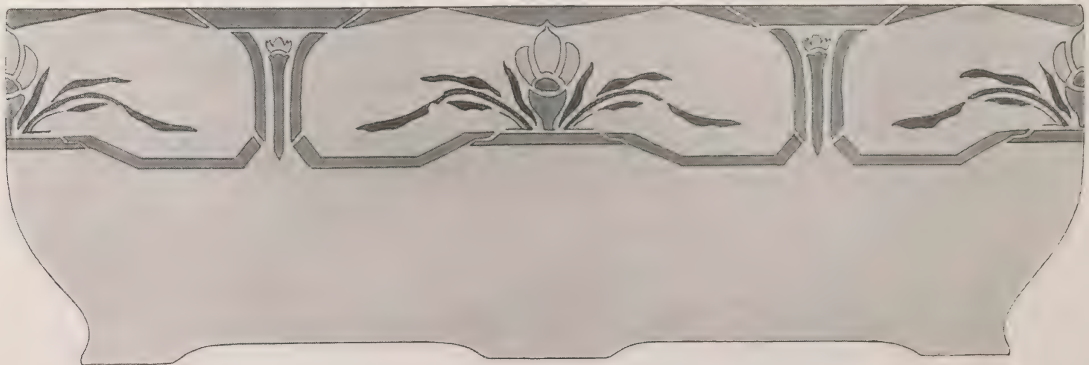


TEA TILE—CLARA L. CONNOR

(Treatment by Jessie M. Bard)

OUTLINE with Grey for Flesh and a little Blood Red. Second Fire—Oil the four large spaces in the center, the three large flower spaces at the side and the outer band and dust with two parts Banding Blue, two parts Copenhagen Blue, one part Copenhagen Grey. Oil the darker leaf space and dust with two parts Pearl Grey, one-half part Grey for

Flesh, one part Yellow Brown and a little Ruby. Oil the remainder of the design and dust with four parts Pearl Grey, one part Moss Green. Third Fire—Oil over entire surface and dust with one part Grey Yellow, one part Yellow Brown, five parts Ivory Glaze.



BOWL WITH FLORAL MOTIF—CLARA L. CONNOR

The leaves and bands are Green Gold, the flower is outlined in Black, then fired. Second fire—Fill in the flower with Pink enamel. The center is Yellow enamel, then paint lower half of bowl with Apple Green and just a little Violet. This must be applied very light.



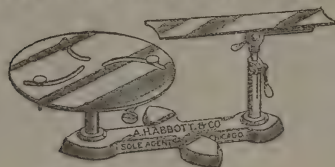
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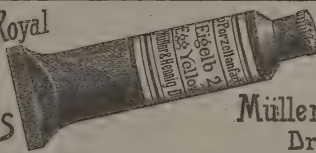
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Wild Woods Design Competition

CLOSES OCTOBER 10, 1913



In the editorial of June, 1913, we advised you to go to the woods for inspiration with a view to taking part in the fall competition for conventionalisations of wild flowers. This competition will close October 10th. Make your careful drawing of flower, leaf and stem, then make conventionalised units of flower and leaf, a page of these, then a page of semi-conventionalised designs, i. e., small flower panels connected with conventional or geometrical designs, or small semi-conventional flower arrangements of flowers. Finally a page of conventional designs applied to straight and curved edges, all from the same flower.

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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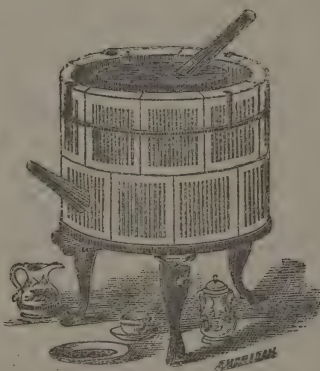
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KERAMIC STUDIO

Vol. XV. No. 6.

SYRACUSE, NEW YORK

October 1913



We are showing this month the ceramic work of students of the Four Winds Pottery Summer School. Some of the students' finished pieces were missed because photographs were not taken in time. But the showing is very good none the less. There were seventy students this year, of which forty-two took ceramic decoration and design and hand built pottery; the balance of the students were occupied with outdoor sketches, basketry, leather, jewelry, frame making and gilding and carpentry. Next month we will show some of the work of the class in design, which, while not so large as the ceramic class, executed some exceedingly interesting problems. The soft tones of the new dusting colors of Mrs. Cherry were used almost exclusively, so popular did they become. There was a quantity of acid etching done and much enamel and fine outlining in gold and color.

Altogether the Four Winds School had a very successful and jolly year. The students were entertained by several of the neighboring families. There was a chop roast at Stolps Gully at which some remarkably clever compositions by Miss Nell Garner Prince and Mrs. Sidney Morse were read and sung. The school prophecy by Mrs. Morse was highly acclaimed and the chorus to the school song read by Miss Prince was sung with great gusto by the students. We only hope that the long and much talked of Dormitory will grow. The season wound up with charades, recitations and songs by the students and teachers, the porch of Four Winds cottage being used as a stage and the lawn as auditorium. The school song was distributed as a souvenir. Photographs and postals of the school, the pottery, teachers and students were exceedingly in demand. We will reproduce a few in the next issue with the design class work as we have not room this time. Readers will pardon so much space given to the school since the Editor is so personally interested. Early readers of *Keramic Studio* will remember that an American school of ceramics has always been a cherished plan with her and it seems now to be materializing rapidly.

We wish to remind our readers of the wild woods design competition of which they will find details on the back of the cover. There is only a short time left as the competition closes October 10th. We hope you will send us this year some really fine original work and design.

We quote below a letter addressed to the members of the Ceramic Society of Greater New York by the President. It shows the effort being made by the Ceramic workers to advance with the times in the matter of design.

"Dear Madam:—The feature of the work of the Ceramic Society during the coming season is the weekly class in design under Prof. Grace Cornell. It has been arranged that this will meet Wednesdays from 1 to 4 in the lecture room of the Metropolitan Museum of Art, Fifth Avenue and 82d Street. The class is open to all members of the Society in good standing who duly register and are regular in attendance. Those

newly joining the Society will pay a fee of \$10, which will apply to their membership. After the period of registration of members of the Society, applicants who are not members will be admitted up to the capacity of the class. Fee, \$10. The first lesson is on October 8th. They will continue until May, 1914. Pupils will pay for their own material, which, for uniformity and economy, will be supplied them by the Society. In this way it is planned to make the cost relatively small.

"By way of organization, the Committee has adopted the following regulations:

"1. Registration exclusively for members, up to September 20th.

"2. On September 20th, applications of non-members will be registered in the order received. They must be accompanied by the fee.

"3. Thereafter, applications will be registered in the order received up to the capacity.

"From the above, it will be seen that to assure admission members should register before Sept. 20th and that non-members should also file their applications at an early date, as they will be considered in the order received. A blank form for registration will be sent on request.

"Names of prospective pupils known to you should be sent to the Committee who will forward notices and blanks.

"It seems unnecessary to announce that in the above arrangements an opportunity is afforded ceramic workers such as they have never before had and of which it is to their interest to take advantage. The work is progressive and pupils should plan to begin with the first lesson and continue regularly. The facilities afforded through the use of the Museum will greatly aid Prof. Cornell in presenting the subject to the class."

It is uncertain whether non-resident members will be given an opportunity to participate in the work by mail lessons, but those interested will do well to communicate with the Committee so they will be notified if such arrangements be completed.

CHICAGO CERAMIC ART ASSOCIATION

Ione Wheeler.

The Twenty-first Annual Exhibition of the Chicago Ceramic Art Association will be held from Oct. 7th to Oct. 31st in connection with the Twelfth Annual Exhibition of Arts and Crafts at the Chicago Art Institute. In addition to the prizes annually offered by Messrs Abbott, Burley and Aulich, Mr. Hasburg offers an additional and very generous award. Mr. Sleeper offers a money prize for the best use of his gold on the lustre piece which receives the award offered by Ione Wheeler for the best example of work done with Green's Lustres.

The Club has a list of forty-two active members. The officers for the year of 1913-1914 are: President, Mrs. Isabelle C. Kissinger, Riverside, Illinois; First Vice-President, Miss M. Ellen Iglehart, 100 Auditorium Bldg.; Second Vice-President, Mrs. Ione Wheeler, 917 Fine Arts Bldg.; Recording Secretary, Mrs. Marguerite J. Rood, 4607 Evans Ave.; Corresponding Secretary, Miss Marie Bohmann, 1161 W. Madison St.; Treasurer, Mrs. Ralph R. Park, 6108 Kimbark Ave.; Custodian, Mrs. Augusta B. McCarn, 918 Fine Arts Bldg.; Histroian, Mrs. J. M. Wright, 7334 Stewart Ave. The mem-

bers of the association have studied design for many years under the most able instructors obtainable.

Miss Bessie Bennett of the Art Institute has lead the club in the design class for several years. All those who have worked for Institute Exhibitions under her direction are greatly indebted for her enthusiasm and interest in ceramics. Her monthly criticism is a constant encouragement and inspiration to all the Club members.

For the past two and a half years, a Flower Study class has been conducted by Mr. Arthur Gunther of the Art Institute, the work being done outside and brought once a month for criticism. A detailed study is made of the growth and parts of the flower, separate motifs worked out, and this material developed into conventionalized flower designs. This direct study from nature develops original work in a degree impossible to obtain from the study of historic ornament.

The Association has been most fortunate in retaining Miss Bennett and Mr. Gunther as instructors for the coming year.

The club president was "at home" Mondays in August, to the members who could avail themselves of the opportunity to take trips in search of wild flowers, this supplied the "social" element and left the workers with delightful memories of mornings spent gathering flowers on the river banks and of afternoons in which they assembled on a large and most hospitable porch, to make drawings from the flowers amid the most ideal surroundings.



STUDIO NOTE

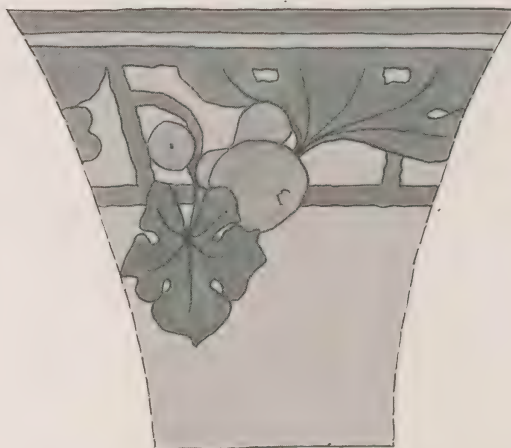
Miss Amy F. Dalrymple of Boston has added to her Studio several interesting subjects in oil and water colors, representative of the picturesque "North Shore" of Massachusetts.

PLATE, CONVENTIONAL ROSES (Page 126)

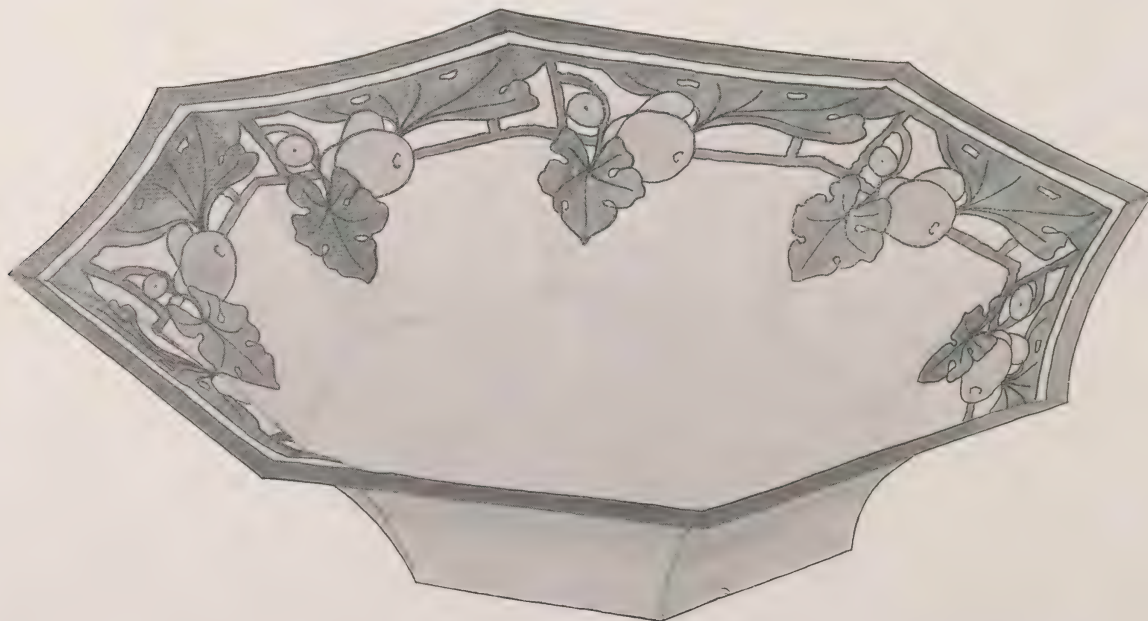
Treatment by Jessie M. Bard

OUTLINE leaves and geometric figures above and below roses and also the wide band between them with Black. Outline the roses with Gold. Paint the leaves and the geometric spaces with Gold also the fine line joining the roses and the outer band at edge.

Second Fire—Oil the wide band between sections with a thin coat of oil and dust with Bright Green. Oil Roses and dust with Cameo. Retouch Gold.



FULL SIZE PANEL, FRUIT BOWL—EULA L. McELHINNY



CONVENTIONALIZED FIG DESIGN FOR FRUIT BOWL—EULA L. McELHINNY

To be painted in two shades of gold, figs in Hasburg's white gold, leaves and bands in Hasburg's green gold, Black outline.



BLOSSOM PANEL—ALICE SEYMOUR

(Treatment page 134)



PORCELAIN CUPS BY CHIKUZEN

MODERN CHINESE AND JAPANESE OVERGLAZE DECORATION

Mary Churchill Ripley Weiss

AMONG Oriental potters there seems to be evident intent to copy that which has been successful in the past, and they are handling undecorated glazed porcelain in a way that should be most suggestive to ceramic artists everywhere.

One of the greatest Japanese potters said to me frankly that there was "too much new style in America" and that he wished that some big American artist would do "big copy." Keen appreciation was expressed of those artists in America who have followed Oriental lead in doing successful overglaze work. In answer to repeated questions about the styles he would suggest for modern artists to adopt, who were obliged to depend for decoration upon porcelains which they did not make themselves, the answer was "enamel and gold—fine in America—solid colors overglaze, etching in glaze."

In order to obtain some absolutely modern ideas I set out one morning with a great porcelain expert to visit the potters of Kyoto. On both sides of the narrow streets were curio shops, each one boasting a small show window, which served as setting for a few selected gems of the potter's art: a bit of a jug made by an ancestor, and a less successful but somewhat attractive copy made by the owner of the shop in his private kiln which was located in the garden at the rear of his house.

A common ambition seemed to have caused the potters to do their best toward reproducing Chinese colors, and beautiful objects both large and small testified to their skill. No one with a thorough knowledge of Chinese pastes and glazes could for a moment be deceived by the Japanese wares, but no novice could escape being puzzled by certain of the reproductions.

It was my personal experience to find the potters all anxious to claim their work as their own and in no single case was anything offered me that was other than what it was said to be. Several times more money was charged for porcelain, hot from the kiln, so to speak, than for pieces made by the noted grandfather of the potter.

Seifu and Chikuzen are conceded to be the master potters of Japan to-day and they are more difficult to approach than many of the younger men whose reputation is not yet made. They received me most courteously and spread out before me matchless little saki cups and bottles, closely resembling in color the white libation cups of the Fukien Province in China. Chikuzen himself selected for me twenty-one little white cups which had that morning been drawn from the kiln. On each one of them his name was engraved as sole decoration.

Nothing could be of more superb quality than Chikuzen's white ware, this has been developed by the master potter himself and is produced in many shades. Bowls of fine quality paste, decorated with raised flowers, were covered with a deep cream colored glaze of almost a yellow cast resembling the opaque white glaze of old Ming pottery, these bowls were of translucent porcelain without a blemish.

A set of teacups of eggshell porcelain were bluish white in color and utterly different in every way from the bowls, while some exquisite little one company teapots were both in paste and glaze suggestive of the wares made for Kang-hsi, the first Great Emperor of the last Chinese Dynasty.

Altogether these reproductions of the Chinese have never been as successfully made as by Seifu and Chikuzen and neither of these great simple hearted men claimed that the work of their hands was other than it really was, twentieth century reproduction of beautiful objects made in the past. It is generally left to the middle man to offer as genuine antiques, wares made to-day. These reproductions are ordered in large quantities by dealers and though the potters know perfectly well that they are sold as antiques, they personally seem proud of their success and insist upon being recognized as makers of the articles.

This was demonstrated by Makudza Kozan, 3d, who charges to-day more for his copies of antique pottery than for specimens made by either his father or his grandfather. I bought several very rare bits of porcelain made by the elder Kozan nearly a half century ago for which I paid less than for a tea-bowl and a tea-jar made by Kozan's grandson. Each of the small porcelain vases made by the elder Kozan was marked by him and bore the impress of his own seal, there was no attempt to copy a Chinese mark. Many connoisseurs have been surprised to find these little glazed pieces so puzzling and difficult to identify as they are strongly suggestive of Chinese work.

I tried to obtain some idea of the materials used in the most successful overglaze work being done in Japan to-day and was astonished to find that the preparations instead of being of old time formulae and of native manufacture were generally the same as those used in Europe and America and bore the name of some American or European maker.

A method of mixing India ink or lampblack with the colors serves to change their tone somewhat and seemed to me an important item of interest. The use of India ink was advised by several artists, especially those who favored the Chinese process of etching in the glaze. This mode of decoration long puzzled students of the potter's art and two centuries ago both in Germany and England, Chinese porcelains thus decorated were counted as rare and interesting. Of late years this has been frankly spoken of as a lost art and one never really understood and therefore it was interesting to have it recommended to American artists as one of the methods they might adopt with success. Determined to find out all that I could about this etched ware, I carried the thought from Japan to China and in the original home of porcelains discovered that for which I was seeking.

The whole country beyond Nanking on the Yangtse Kiang and in the mountains back of the river in the neighbor-



Rouge Box decoration incised in the glaze while you wait



ACORNS—EDITH ALMA ROSS

(Treatment page 136)

hood of Kingtechin and Lake Loyang is peopled with potters. Kilns are everywhere and everything that can be formed of clay is found in this world famous location. As my intention was to secure ideas for present day use I asked, through an interpreter, numberless question about method. I was finally rewarded by finding etchers who were doing extremely good work on glazed porcelains and from them I gleamed a few points that will, I trust, prove stimulating to those who have never tried this method of decoration. White glazed porcelain was first rubbed over with clay so as to take from the smoothness of the surface and then with a sharp pointed tool the design was cut through the glaze free hand. Frets and floral bands served as borders, and medallions enclosing figures and flowers were scattered over the sides of bowls and vases. After the etching was finished India ink was rubbed into the decorations and the whole object was then wiped off and left to stand in the sun awhile. After polishing with a rough cloth the result was most attractive.

Later when I became more familiar with the country I found in the streets of the native cities potters sitting before

stands on which was plain white ware. These articles were decorated while the customers waited. Historical scenes were ordered by the most ordinary buyers, who wished to have portraits of Confucius and other celebrities etched on the sides of their ten cent teapots and whiskey bottles. I selected a rouge box which was decorated for me while I waited.

I learned that India ink was often used for outlines between which colors were spread and fired in a muffle kiln, and the great delicacy thus procured led me to examine some antiques afterward to find that the confining lines of the color work had been cut in the glaze and on some antique pieces gold had been applied between engraved lines. I could not discover of what the fine point was made, used by the engravers, but no cracking of the glaze was ever apparent and experiments by American artists would, I am sure, prove interesting.

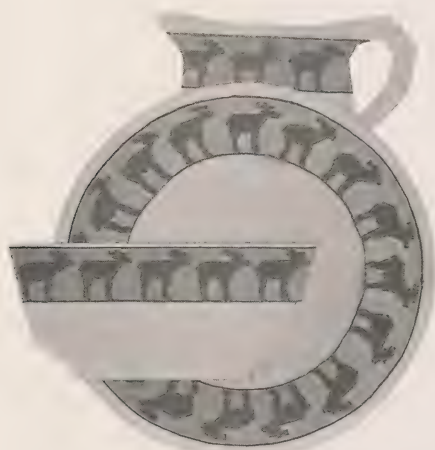


DESIGNS FOR NURSERY SETS

Mabel E. Northrop

THE designs for the nursery sets shown in the illustrations are the answers to a problem involving both constructive and decorative design. They were worked out, by first year pupils, in the free hand drawing department of the Utica Free Academy at Utica, N. Y. In the solution of the problem the first consideration was, of course, that of form. Examples of fine shapes were shown, together with a mass of illustrative material, from catalogues of high grade potteries and clippings from the *Keramic Studio* and other sources. Several bowl shapes were cut by each pupil. The best one was selected and the jug cut to conform to the same general lines of the bowl. A circle, of suitable diameter, for the plate, completed the set of shapes. All were cut from an ingrain yellow paper, resembling in color and effect of texture, some of the inexpensive table pottery.

The motif of decoration was from nursery rhyme or animal form. After the unit was satisfactorily drawn, it was repeated to form a border and as such was traced to both jug and bowl forms and adapted to fit the carved border of the plate. The designs were rendered in one or more flat tones of water colors and in some cases an outline was added.



FLORENCE A. PETERS

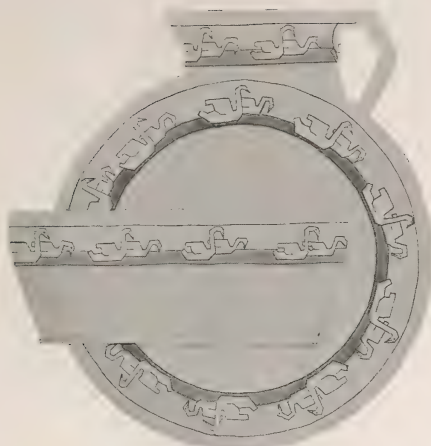


"BO-PEEP"—VERA DUNN



"EARLY BIRD"—REGINA A. WINEBURGH

DESIGNS FOR NURSERY SETS—UTICA FREE ACADEMY



J. G. WATERS



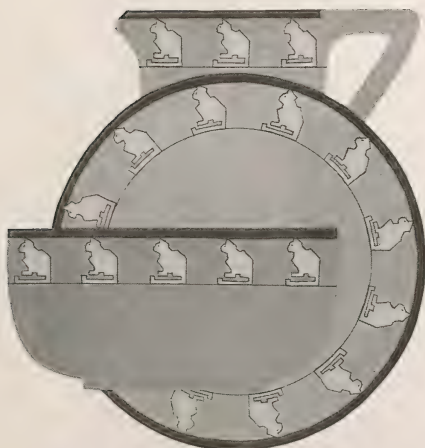
"LITTLE CHICK"—ELIZABETH LLOYD



ROSANNA E. WALSH



"DANNY DUCK"



FRANCES GRIFFIN



"TEDDY BEAR"—MARGUERITE A. STEBER

DESIGNS FOR NURSERY SETS—UTICA FREE ACADEMY



LITTLE BO-PEEP HELEN McMULLEN



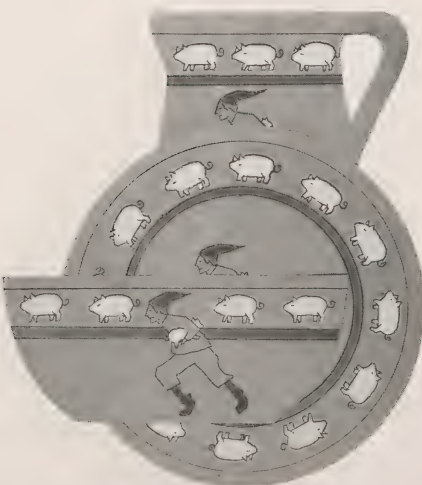
"JIM CROW"—EDNA CURT



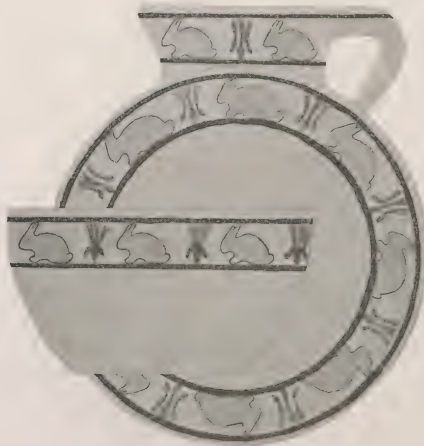
"RAG CAT"—LOUISE WEBER



"MISS MUFFET"—R. ROBERTS



"TOM, TOM, THE PIPER'S SON"—KATHRYN LLOYD



CORA B. WATERS

DESIGNS FOR NURSERY SETS—UTICA FREE ACADEMY



FLORENCE A. JONES



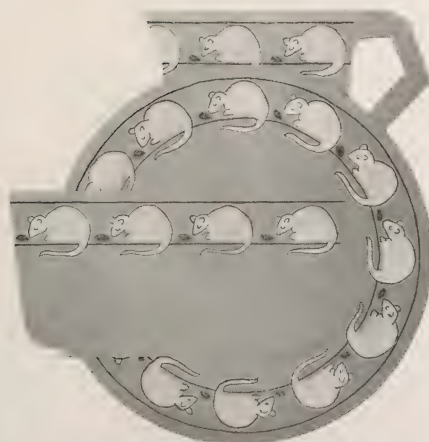
WITCH—LULA BURR



TURKEY—GEO. TAYLOR



MARTHA PATRICK



DESIGN FOR BREAD AND MILK SET—FLORA MCGREGOR

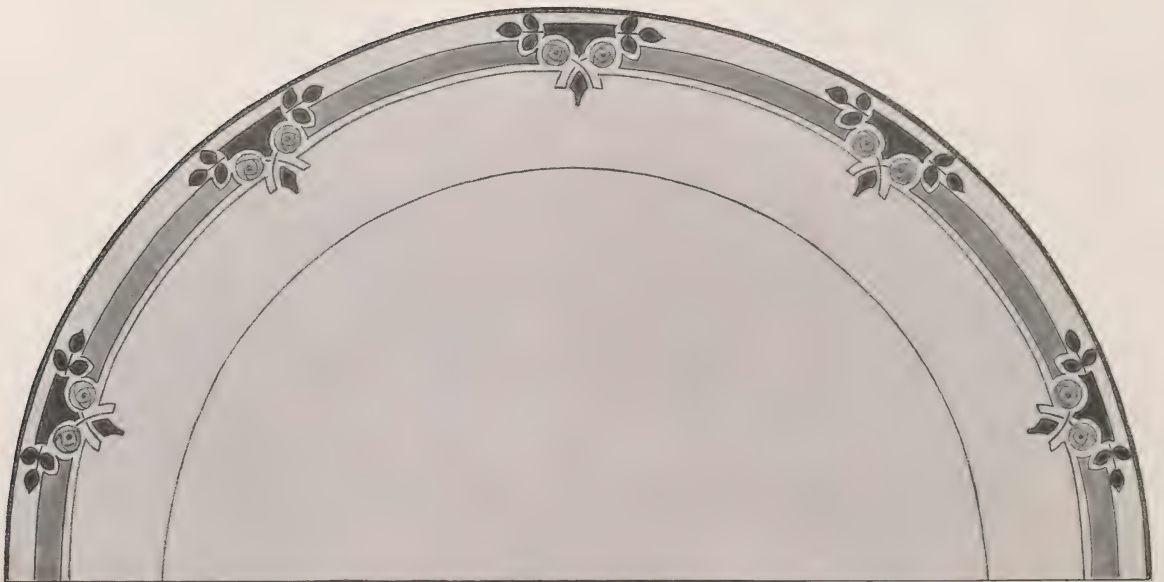


ERMA DABELSTEIN



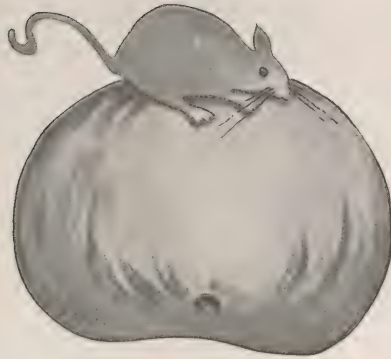
SCRAP PLATE—KATHERINE W. LINDSAY

(Treatment page 135)



PLATE, CONVENTIONAL ROSE—IDA C. FAILING

(Treatment page 118)



HALLOWE'EN PLACE CARDS

Alice B. Sharrard

Mouse and Apple

PAIN'T apple in natural tints. Red in darkest tones, shaded to Yellow Cadmium and Greenish Grey, by adding a bit of Indigo on right side of apple. Have high light white. The name is to be written here. The mouse is a purplish grey, pink feet and nose, eyes black. Cut a small strip of board, attach to back after cutting out the card. This allows it to stand up, and makes a very unique and pleasing table decoration. Outline card in gold.

Cat and Pumpkin

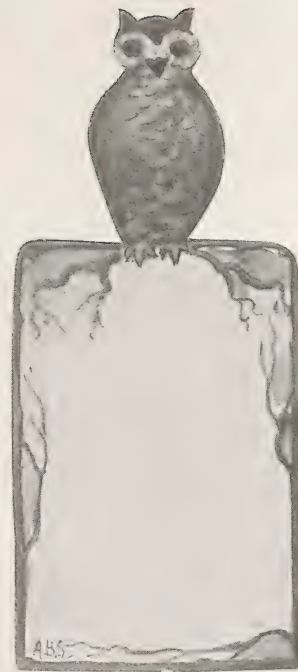
CAT is black with bluish white spots. Paint pumpkin with Cadmium Yellow shaded with warmer tones of yellow, leaving high lights white for writing the name. Cut and mount with easel back. Outline with silver.

Witch Card

USE Yellow Ochre and Light Red for flesh tones. The tall hat is dark bluish green with dark red bands. Cape same green, lined with Cadmium Yellow. Waist dark red. Skirt left white, shaded with soft greys. Here the name is written, Brown, Burnt Sienna and Vandyke. Shoes black, hair is grey. Cut out and stand on easel back.

Caldron Card

THE pot is greenish grey; Snake Green with yellow spots, flowers, Vermillion and Yellow. Bats, grey with yellowish ground. Outline all in gold, silver or black.





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Mrs. G. W. Brown

Miss Myrtle McCoy

Miss M. C. Carter
Mrs. G. W. BrownMiss Jessie M. Bard
Miss Ruth Johnson

Miss Jean Roberts

Mrs. Van Pelt

Miss Nell Garner Prince
Miss Jessie JacksonMrs. Van Pelt
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Mrs. Hallie Smith

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K. E. CHERRY'S CERAMIC CLASS, FOUR WINDS POTTERY SUMMER SCHOOL

BLOSSOM PANEL (Page 119)

Treatment by Jessie M. Bard

LIGHTEST blossoms are left white using a very thin wash of Rose for the shadows and use the Rose a little heavier for the darker blossoms. Centers of blossoms are Yellow shaded with Yellow Brown. Stamens are Yellow Brown and a little Dark Brown. Branches are a thin wash of Grey for Flesh and a little Blood Red for the lights and used a little heavier for the darker tone. Background beginning at upper left hand corner is Grey and a little Violet shaded to a blue

tone in center using Deep Blue Green and a little Sea Green and toned to a dark green in right hand corner using Shading Green with touches of the blue. The colors all are shaded to a very light tone at the bottom using the Ivory tones for the left hand side and delicate blue with touches of Apple Green for the right hand side. Shadows back of blossoms are Blood Red and a little Violet.

Second Fire—Paint a very thin wash of Yellow over the white blossoms just enough to take the glaze from the china and retouch the rest of the blossoms wherever it is needed with the same colors as in first fire.



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Miss M. C. Carter
Miss M. C. Carter

Mrs. M. M. Hagadorn
Miss M. C. Carter



Miss Nell Garner Prince

Miss B. Baugher

Miss Nell Garner Prince

Mrs. Hopton

K. E. CHERRY'S CERAMIC CLASS, FOUR WINDS POTTERY SUMMER SCHOOL

SCRAP PLATE (Page 126)

Treatment by Jessie M. Bard

OIL the darkest tone and dust with Dark Blue for Dusting; clean edges carefully and oil all the darker grey tones and dust with Water Lily Green and just a little Bright Green. Oil the lightest tone in birds except the space around the eye and dust with 3 parts Deep Ivory and 1 part Albert

Yellow. The smallest space in background figures and the claws of the bird are oiled and dusted with 2 Pearl Grey, 1 Grey for Flesh, 2 Yellow Brown.

Second Fire—Oil light background space back of birds, and the center of plate and dust with 3 Ivory Glaze and 1 Yellow Brown. Oil all the grey background in border and dust with 1 Violet No. 2 and 4 Pearl Grey.



Mrs. F. M. Gobright



Miss Myrtle McCoy

Miss Nell Garner Prince

Miss Nell Garner Prince

Miss Jessie Jackson

Miss Lela Hursey

K. E. CHERRY'S CERAMIC CLASS, FOUR WINDS POTTERY SUMMER SCHOOL

ACORNS (Page 121)

Treatment by Jessie M. Bard

PAIN'T the cap of the acorns with Albert Yellow and a little Yellow Brown for the lights and shade with Dark Brown and a little Blood Red and Dark Brown and a touch of Black for the darkest touches. Stems same as cap using very little of the Blood Red. The center of acorns or the nut is Moss Green and a little Yellow for the lights and add Brown Green and Shading Green for the darker part. Leaves are Apple Green and a little Grey For Flesh for the lights and a little Brown Green and Blood Red added for the darker tone. Under part of leaf is Albert Yellow and a little

Brown Green or Grey for Flesh added for the darker tone. Background is Yellow at the top with Apple Green added at the bottom and a little Violet in the shadows.



TEXAS FALL FLOWERS (Supplement)

Treatment by Jessie M. Bard

OUTLINE design with outlining black, then fire. Paint ox-eyed daisies with Albert Yellow and Yellow Brown, the centers with Auburn Brown and Black. Wild larkspur is painted in with Banding Blue and Copenhagen Blue, the white asters are Yellow for Painting and Yellow Brown, the greens



Mrs. A. B. Smith



Mrs. J. P. Joyce

Mrs. J. P. Joyce

Mrs. J. P. Joyce

Mrs. M. Hagadorn

Mrs. J. P. Joyce

Mrs. M. Hagadorn

K. E. CHERRY'S CERAMIC CLASS, FOUR WINDS POTTERY SUMMER SCHOOL



TEXAS FALL FLOWERS—A. W. DONALDSON

OCTOBER 1913
SUPPLEMENT TO
KERAMIC STUDIO

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are Moss Green and Brown Green. The background is Copenhagen Blue and Warm Grey. For the third fire touch in the shadow in flowers with same colors used in second fire. Wash a thin wash of Mauve on the white asters.

WATER COLOR TREATMENT

Alice W. Donaldson

Yellow field daisies, with Deep Brown centers. Wild larkspur, New Blue, paler in center. White asters, with Rose Pink buds, Light Yellow centers. Prairie bells, delicate pink flowers with Yellow stamens and darker Pink dots in center petal. Stems Purplish Grey.

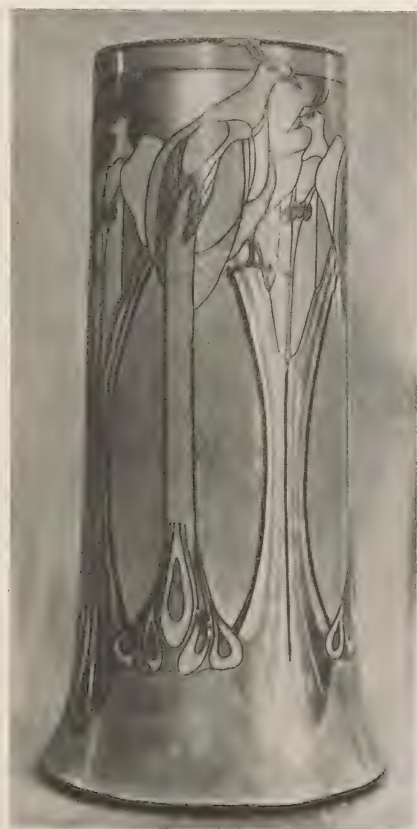
VASE, MOCCASIN FLOWER

Florence A. Huntington

ETCH the path around the design with acid, leaving the design in relief, then tint the background with Yellow Brown Lustre, wiping out the design and fire. Do the leaves and panels in Green Gold and the flower and sepals, also the outline around panel in Roman Gold.

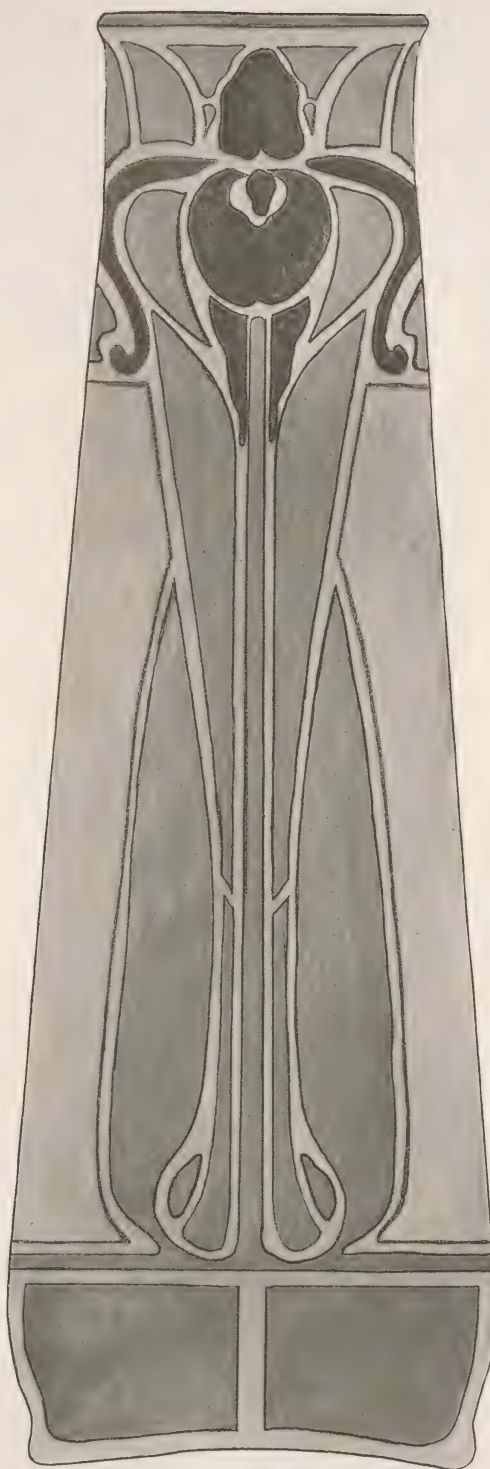
Treatment by Jessie M. Bard

Outline is black, except the one around the plain large background space which is gold, the darkest tone is also gold. All medium grey tones are in White Gold. The light grey tone may be painted in an Ivory tone or a thin coat of Yellow Brown Lustre applied.



Miss Bertha Baugher

K. E. CHERRY'S CERAMIC CLASS, FOUR WINDS POTTERY
SUMMER SCHOOL



VASE, MOCCASIN FLOWER-FLORENCE A. HUNTINGTON

ANSWERS TO CORRESPONDENTS

Question—Please tell me what causes liquid bright silver to get grey, cloudy streaks in it when a perfectly clean brush was used and the china was perfectly clean. There was no other paint on the vase to run and spoil the silver.—I. M. M.

Answer—We do not know the cause of your trouble unless it is because the liquid silver was not applied heavy enough.

Q.—Will you kindly tell me why silver (I use Reusche's) comes out dark, also which is best silver to use—and whether one should use liquid silver with burnish silver or not?—S. S.

A.—It is best not to use the liquid silver with the burnish silver. Possibly your thinning medium was not cleaned which caused it to turn dark. Any of the White Gold which come in boxes the same as the other gold is very satisfactory.

Q.—Is it necessary to apply gold for a third fire where you work over a background? The work I have referred to is on a vase; the handles are gold and have had two coats and are O. K., but as the background is not strong enough, I would like to go over it again, so did not know whether it would be necessary to go over gold also. When you mix enamels, can you use fat oil of turpentine to mix the hard white enamel to the proper consistency?—C. E. C.

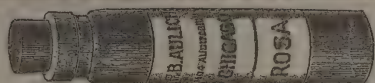
A.—It is not necessary to go over the gold the third time when it was satisfactory with a second wash but it is best to do as the gold loses some of its brilliancy with the extra fire. Fat oil can be used to mix enamels but should be used very sparingly just enough to moisten the enamel slightly but not enough to hold it together. Use Lavender oil for thinning.



BREAKFAST SET—JETTA EHLERS

Treatment by Jessie M. Bard

Oil band and basket and dust with 1 Banding Blue, 1 Aztec Blue and 2 Pearl Grey. Oil the darkest tones and dust with 2 Yellow Green, 1 Violet No. 2, 2 Pearl Grey, 2 Palma Rosa Salmon, 1-2 Yellow Red, 1 Pearl Blossom, 1 Ivory Glaze.



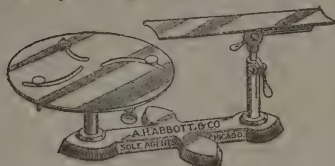
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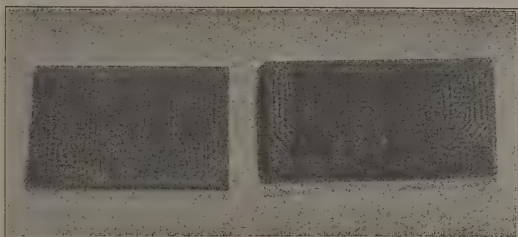
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ROBINEAU POTTERY,

SYRACUSE, N. Y.

Wild Woods Design Competition

CLOSES OCTOBER 10, 1913

IN the editorial of June, 1913, we advised you to go to the woods for inspiration with a view to taking part in the fall competition for conventionalisations of wild flowers. This competition will close October 10th. Make your careful drawing of flower, leaf and stem, then make conventionalised units of flower and leaf, a page of these, then a page of semi-conventionalised designs, i. e., small flower panels connected with conventional or geometrical design or small semi-conventional flower arrangements of borders, finally a page of conventional designs applied to straight and curved edges, all from the same flower.

PRIZES

\$5.00 For the greatest number of flowers sketched in this way in black and white. (The taking of this prize will not prevent the taking of other prizes or selling the studies separately.)

\$5.00 For the best study of a flower carried out according to directions in black and white.

\$10.00 For the best complete study and design in color sketched in any shape

GOOD DESIGNS WHICH HAVE NOT BEEN AWARDED PRIZES WILL BE
CONSIDERED FOR PURCHASE

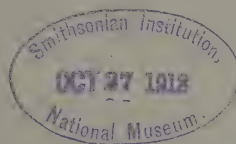
KERAMIC STUDIO PUBLISHING CO.
SYRACUSE, NEW YORK

KEEP THE FIRE ALIVE

KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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KERAMIC STUDIO

Vol. XV. No. 7.

SYRACUSE, NEW YORK

November 1913



THANKSGIVING will soon again be with us, and we are counting over our blessings as an antidote to our usual grumbling humor. Among other things we are giving this month a number of nut sketches which have been long awaited by many subscribers. We are always thankful when we get one of these requests off our mind. Then we have, as you can see, an unusual Thanksgiving turkey plate and a fruit plate that suggests good cheer, some childrens' mugs that ought to prove helpful as well as amusing with the Christmas season coming on, and a unique fish platter among other good things. We had to put off the designs from the Four Winds Summer School until a later date as the color study could not be finished in time and for that we ought to be thankful too for we will know that we have something good still coming to us.

We are also thankful that we have a few "drawbacks" for we don't have to keep rapping on wood, and that we have a few "dislikers," for that proves that we must be geniuses. It is only on the dead level that there are no jolts. And, any way, we are thankful if just for contrariety because we would very much like to be scolding the powers that be in the heavens above, the earth beneath and the waters that are underneath the earth. But that is an old story. At least we are thankful that we can shut our eyes to the dust on our mantlepiece and the weeds in our garden and that we can make a soup bone last three meals and maybe four, but we'd be still more thankful if we could find among our subscribers some nice girl or woman who would take the burden of the housekeeping and domestic hiring and managing off of our shoulders and give us a chance to do something worth while. Now this is no joke, it is a real business proposition. If such there be let her write to us and we will tell her what nice folk we are and what a nice work room she could have in which to paint china or make jewelry or do whatever stunt she prefers in her spare time and what remuneration we could offer and all the other inducements that we could rake or scrape up.

A correspondent wishes to know the real status of china decoration as she has heard that it is not on a par with arts such as oil and water color painting. This is a difficult question to answer as so much depends upon the quality of the work. A technically clever ceramic decorator who is original in design, has good taste in color and has a feeling for fitness, is certainly much the superior of an average painter in oils or water colors. If she does the best possible work in that line, we cannot see why she would not be the equal of any artist or craftsman of the same amount of talent. But the world at present is laboring under the idea that only painting is art. It is gradually waking up to the genius of the artist craftsman, and in late years the decorator of ceramics has taken, and is taking, such vast strides in advance of the work of former years, that ceramic work is rapidly taking its true place with the art crafts of the world. It has so long been

the plaything of woman's idle hours, that men have come to think it can never be anything more than any other fancy work, but so many are taking up the work seriously that no one need feel anything but honor in being in the ranks of ceramic decorators.

In the illustrations of work of the Four Winds Summer School in October issue, the following errors of names were made: On page 128, center section, a Satsuma Box, large middle plate and smaller etched plate, credited to Mrs. Van Pelt, are by Katherine Flood of Hudson Falls, N. Y. So is the large Chop Plate on page 134, center of first section.

The Autumn Competition is closed. The quality, as well as quantity, was exceedingly good. We have been obliged to return much material which in former years we should have purchased, because the editorial drawers are overflowing with more designs than we can use in a year. We are becoming every year more strict in our judging so that the standard of designs published is continually averaging higher. The first prizes Class A and B awarded to Albert Heckman were awarded especially for the fine work in conventionalizing the flower forms and for the designs so beautifully executed, although many others send more exact and detailed drawings of the flower itself. It is a delight to the editor to open a package of Mr. Heckman's work, every detail is so exquisitely executed and so neat and if one may use the word here "self respecting." The pages are beautifully arrayed, marked and numbered and a careful typewritten list sent of all pages with titles so that no mistake can be made. The brush marks are so clear, the washes so clean and even; the black so fine; the drawing beyond criticism and the designs themselves so carefully thought out and so satisfying that the editor's duties are not only reduced to a minimum but also transformed to a pleasure.

The work of Henrietta Barclay Paist, who received first prize in class C, while quite different in style, is equally well executed with a firm and assured hand. Mrs. Paist is writing a book on design, which is soon to be published and which will be beyond doubt of great value to the student. The awards in the competition were as follows:

Prize Class A—Albert W. Heckman.

Prize Class B—Albert W. Heckman.

Prize Class C—Henrietta Barclay Paist.

Mentions: Mrs. V. T. Kissinger, Lucile W. Sharpe, Ida Upton Paine, Mrs. M. H. Watkeys.

A new "Stained Glass Tour" this time in Italy has just been published by the John Lane Company. The author, Charles Hitchcock Sherrill, has studied the subject of stained glass very intimately and writes about it interestingly. The book is illustrated with thirty-three photogravures of the various cathedrals and churches where the best examples of stained glass can be found. This is the third of a series, the other tours being in France and England.



THE WILD TURKEY—EDNA MANN SHOVER



CHOP PLATE, TURKEYS—ALICE B. SHARRARD

(Treatment by Jessie M. Bard)

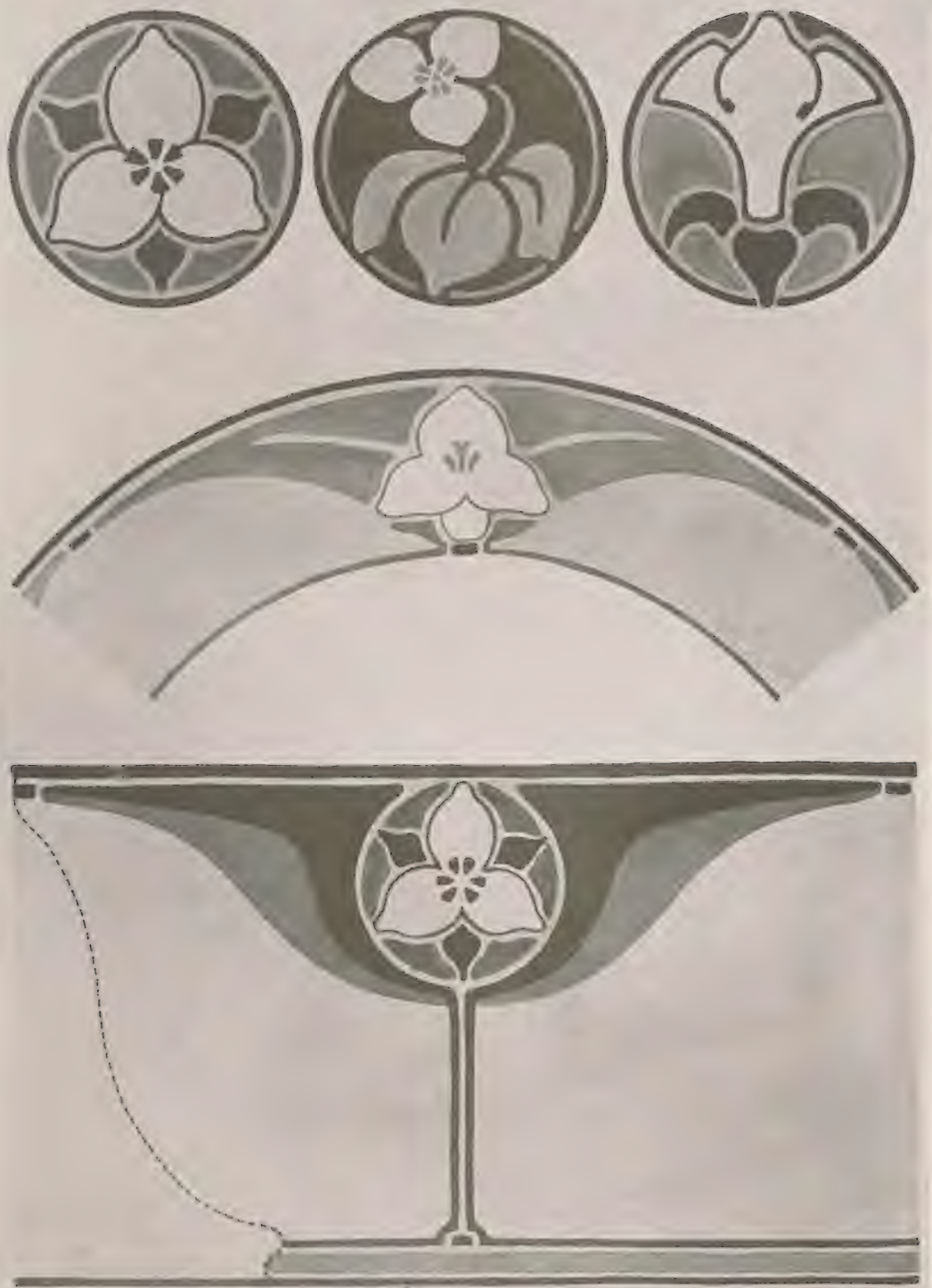
OUTLINE rather heavily in Gold also the dark spaces in tail of turkey and the darkest tones in center design.

Second fire. Oil the wide space next to the outer band in center design and all the bands in the border except the wide grey one under the turkey's feet and dust with Dove Grey.

Oil the light part of turkey, the wide band under the turkey and the grey tones in center design, and dust with Yellow for Dusting. Oil tail and head of turkey and light part of center design, and dust with 2 parts Deep Ivory and 1 part Ivory Glaze.



TRILLIUM—ALBERT W. HECKMAN



CONVENTIONAL SUGGESTIONS, TRILLIUM—ALBERT W. HECKMAN (Treatment page 156)



TRILLIUM—PLATE BORDER AND CENTER—ALBERT W. HECKMAN

SALT SHAKER

Treatment by Jessie M. Bard

PAIN'T the darkest tones with Gold. The band at the top and the three small grey spaces at the lower part of the design are Sea Green and a little Deep Blue Green, and the remainder of the design is 2 parts Apple Green, 1 part Moss Green and a very little Shading Green. Second fire—Tint background with 2 parts Yellow Green and 1 part Yellow Brown using it a little heavier at the bottom and shading to a delicate ivory at the top. Retouch in Gold.



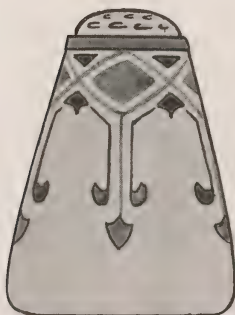
BOWL—A. W. HECKMAN

PLATE AND BOWL

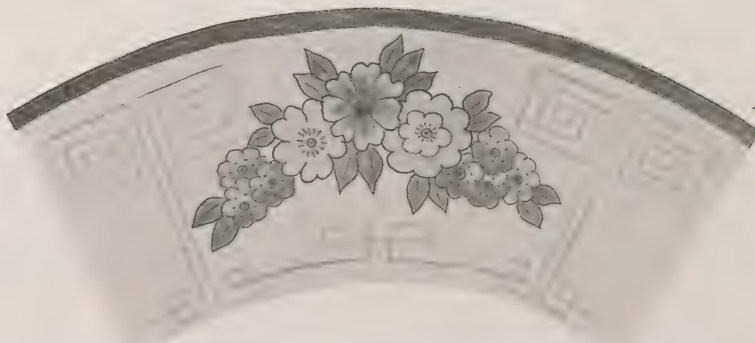
Treatment by Jessie M. Bard

OIL all darkest tones and dust with Water Green No. 2. Oil the dark grey tone and dust with Grey Blue.

Second fire—Oil all the light grey tones and dust with Glaze for Green. This can all be done in one firing if one is a careful worker.



SALT SHAKER—ELMA S. RITTER



PLATE—MRS. ROBERT D. HAIRE

(Treatment page 156)



BITTER SWEET BERRIES—J. SLOCUMB

(Treatment page 156)



SUGAR TREE—HANNAH B. OVERBECK



BUTTERNUT—HANNAH B. OVERBECK

BUTTERNUT—
HANNAH B. OVERBECK



WATER BEECH—
HANNAH B. OVERBECK





RED OAK—HANNAH B. OVERBECK

(Treatment by Kathryn E. Cherry)

July 19 1905
Red Oak



OUTLINE design with Blood Red, then fire. Then oil the leaves with Dusting Medium and dust with Coffee Brown, then oil the stems and dust with Warm Grey, then oil the nuts and dust with Florentine Green, then fire, then oil all the darks in leaves and dust with Yellow for Dusting, then the caps and dust with Green Glaze, then fire and then oil the entire surface and dust with Green Glaze.

BLACK WALNUT (Page 150)

Treatment by Kathryn E. Cherry

PAINTE leaves with Apple Green and Brown Green. Stems with Mauve and Apple Green. Blossoms with Yellow Green for caps and Blood Red for seeds. The small tender leaves have a yellowish cast, running into Yellow Red. Use for this Yellow Brown and Yellow for Painting. Use same coloring in second firing leaving lights delicate. Strengthen the stems with Brown Green and Blood Red.



WHITE OAK—HANNAH B. OVERBECK (Treatment by Kathryn E. Cherry)

LEAVES are painted in with Yellow Green, Brown Green and just a little Shading Green. Stems are Brown Green and Auburn Brown. The acorns are Brown Green and a little Yellow Brown for caps and Auburn Brown and Brown Green for the nuts. For background use Yellow for Painting and Brown Green.

Second Fire—Use same colors leaving the lights clear and darken the shadows only; wash over the nuts a clear color of Yellow Brown.



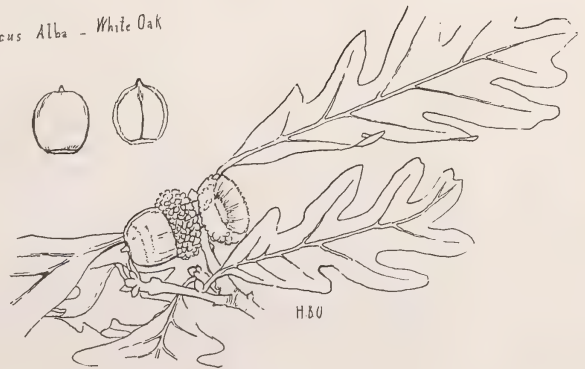
COCKSPUR THORN (Page 150)

Treatment by Kathryn E. Cherry

FOR the leaves use Yellow Brown and Brown Green; the stems are Brown Green and Mauve; the apples are Yellow Brown, Brown Green and Blood Red; the blossom ends are Brown Green and Auburn Brown.

Second Firing—Use same coloring for shading, use Yellow Green for high lights on leaves.

Quercus Alba - White Oak





BLACK WALNUT—HANNAH B. OVERBECK



COCKSPUR THORN—HANNAH B. OVERBECK

Crataegus Crus galli,
Cockspur



HOP TREE—HANNAH B. OVERBECK

Aug 21, 1910

Ptelea trifoliata

Hop-tree



HOP TREE, PTELA TRIFALIATA—HANNAH B. OVERBECK

(Treatment page 152)



JUDAS TREE, RED BUD—HANNAH B. OVERBECK

Treatment by Kathryn E. Cherry

TRACE design in and outline with Warm Grey, then fire. Paint pods with Apple Green and Warm Grey shading with Brown Green. Leaves are Yellow Green and Brown Green. Background is Yellow Green and Mauve and a little Grey For Flesh. The stems are Warm Grey and a little Mauve.

Second Fire—Go over the stems with Apple Green, the leaves with Shading Green.

WATER BEECH (Page 147)

Treatment by Kathryn E. Cherry

PAIN'T leaves in Yellow Green, Albert Yellow. Shade with Apple Green and Warm Grey. The blossoms are Yellow Green very delicate and Brown Green for shading leaving lights almost white; the stems are Brown Green and Yellow Brown.

Second Fire—Use same coloring leaving the lights very delicate, these leaves are a yellowish green, so do not paint in heavy.

HOP TREE (Page 151)

Treatment by Kathryn E. Cherry

FOR the leaves use Brown Green and Yellow Green; for the very deepest tones in leaves use some Shading Green with the Brown Green. For the pods use Painting Yellow and a little Apple Green, the markings are Yellow Brown and Yellow Green. The stems are Auburn Brown and

a little Mauve. Background, use Albert Yellow, Yellow Brown and Warm Grey.

Second Fire—Use same colors used in first firing; strengthen the darks only leaving the high lights clear. Go over the background again with Yellow Green, add a little Shading Green to the Warm Grey.

BUTTERNUT (Pages 146-147)

Treatment by Kathryn E. Cherry

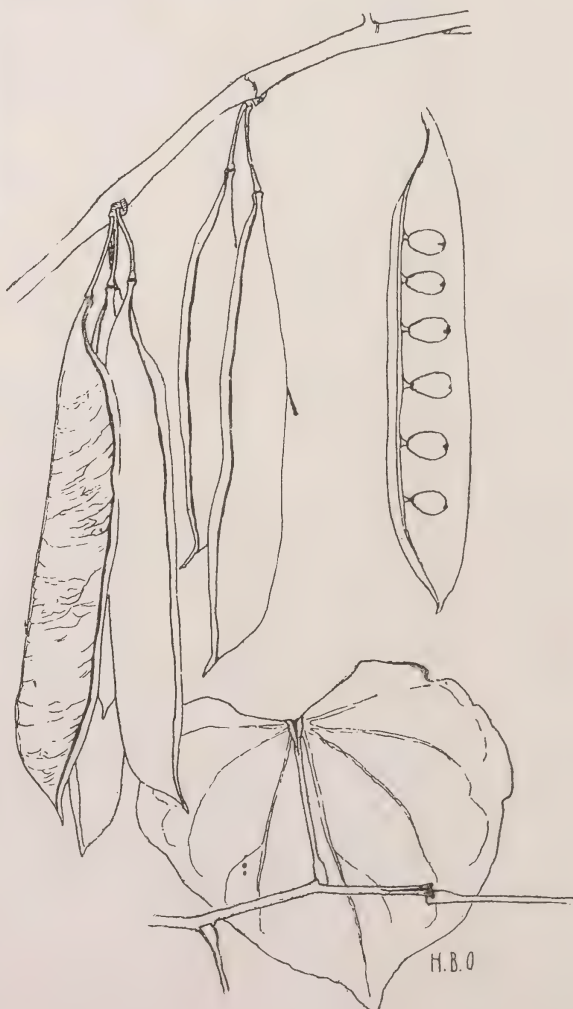
PAIN'T leaves with Yellow Green, Shading Green and a little Black. The nuts are Apple Green and Yellow Green. The stems are Shading Green and Mauve.

Second Fire—Wash a thin wash of Apple Green over the leaves and nuts shade the deep tones in leaves with Brown Green.

SUGAR TREE (Page 146)

Treatment by Kathryn E. Cherry

PAIN'T leaves with Yellow Green and Brown Green. The pods with Yellow for Painting and Yellow Brown. The stems Yellow Brown and Shading Green.





PARROT TULIPS—JOSEPH KALLAUS

NOVEMBER 1913
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.

SHOP NOTES

We acknowledge with thanks the receipt of a very attractive catalogue from the Railsback China Co., of Los Angeles, Cal.

The Dresden Color Co. of Canton, Ohio, has changed

its name and location. They will be known hereafter as the Gaskell Art & China Shop located at 129 Fourth St. N. W. Mrs. Esther D. Gaskell will conduct the studio and teach Indian Basketry in connection with her china classes. Mrs. H. S. Tonjes of N. Y. City assumes the half interest formerly owned by Mr. Haskell.



FRUIT PLATE—MAY B. HOELSCHER

Treatment by Jessie M. Bard

ALL bands are Gold. Small space between the two vertical lines painted with 2 parts Blood Red, 1 part Yellow Brown, the longer space is Apple Green, a little Shading Green and a touch of Violet. All outlines in Black. Apples are

red enamel. Use 4 parts Relief White, 1 part Hard Enamel and coloring with Yellow Red and a little Yellow Brown. Leaves same mixture of enamels and color with Apple Green a little Yellow and Brown Green.

BITTER SWEET BERRIES (Page 145)

Treatment by Jessie M. Bard

OUTLINE in Black. Light part of berries is Yellow Brown and a little Yellow Red; shadow side Blood Red, Yellow Red and a little Black. Leaves, Yellow Brown, Green and Moss Green for the lights; Brown Green and a little Dark Brown for the darker tone. Stems, Yellow Brown and Dark Brown for the lights and a little Black added for the darkest tones. Background, Dark Grey and a little Yellow.



PARROT TULIPS (Supplement)

Treatment by Jessie M. Bard

THE yellow tulips are painted in with Yellow for Painting, Albert Yellow, Yellow Red with touches of Brown Green in the shadows. Red tulips are, Yellow Red, Blood Red in shadows. The lights are, Albert Yellow, Yellow

Brown and Yellow Red. The centers are, Moss Green and Black. The greens are Moss Green and Yellow.

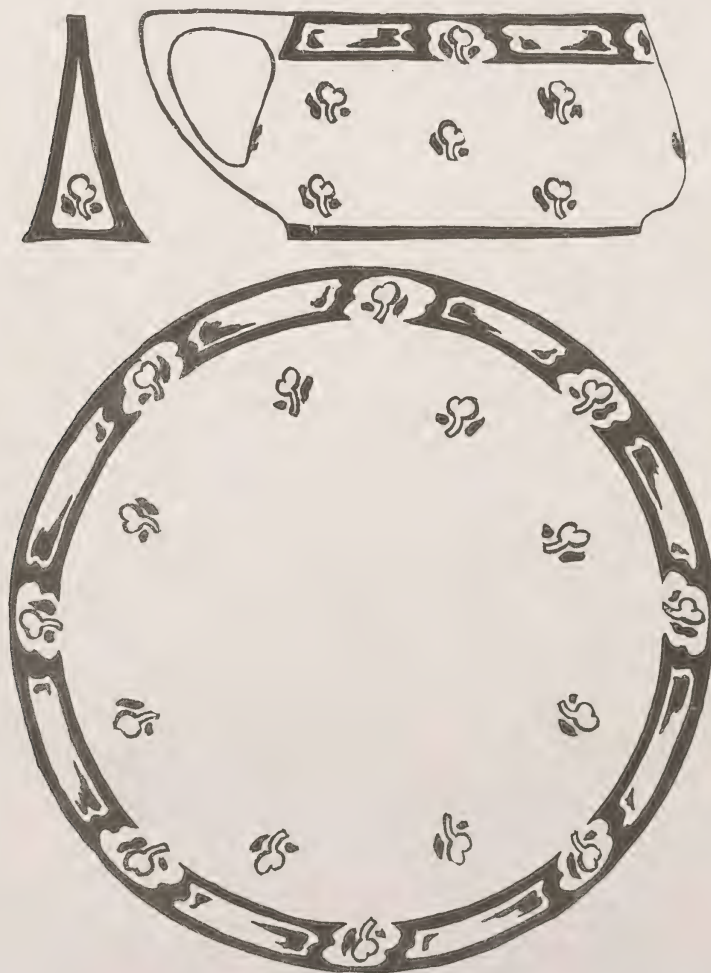
Second Fire—Paint background with Mauve, Yellow for Painting, Yellow Brown; the shadow flowers are Yellow Brown, Mauve and Brown Green. Strengthen flowers with same colors used in first fire leaving the high lights and painting the shadow side only.



FISH SET (Pages 158-159)

Ophelia Foley

OIL all dark parts of design except spots on head of fish and fins and in the tail of the small fish and dust with 1 Violet, 2 Yellow Green, 2 Pearl Grey. Oil light part in both fish and dust with 3 Ivory Glaze, 1 Albert Yellow, 1 Yellow Brown. Oil fins and dark spots on head and dust with 2 Yellow Brown, 1 Albert Yellow, 1 Ivory Glaze. Oil background and dust with Pearl Grey and a little Yellow.



DINNER SET—KATHERINE W. LINDSEY



DINNER SET—KATHERINE W. LINDSEY

Treatment by Jessie M. Bard



Full Sized Section of Plate

OIL the space forming the two outer bands, the larger space in the inner band, outline around the flower and the two leaf forms on either side of the stem and the stem which is oiled solidly and dust with 1 part Warm Grey, 1 part Dove Grey. Oil the two spots in the long space in the border the two leaves on either side of bud in the border, the small space in inner band and the heavy dark space in the two large leaves and dust with Bright Green. The oil should be applied as light as possible for this. Oil the dark space in bud and blossom and dust with Cameo. Oil the small spot just under the large blossom and dust with 2 parts Albert Yellow and 1 part Yellow Brown.

CONVENTIONAL SUGGESTIONS (Page 143)

Treatments by Jessie M. Bard

PLATE, TRILLIUM

OIL all the design except the flower and dust with 1 Yellow Green, $\frac{1}{2}$ Violet, 1 Pearl Grey, 2 Ivory Glaze. Oil the flower and dust with 3 Ivory Glaze, 1 Albert Yellow, 1 Yellow Brown, 1 Pearl Grey. Center of flower is oiled and dusted with 2 Yellow Red and 1 Yellow Brown. Oil back-ground and dust with 2 Pearl Grey, and 1 Palma Rose Salmon.

BOWL, TRILLIUM

Outline and darkest tones of design in Gold. Grey spaces around the flower are oiled and dusted with Cameo. The remaining grey tones are oiled and dusted with Dove Grey. The back-ground may be left white or an ivory tint painted or dusted over it.



PLATE (Page 144)

Treatment by Jessie M. Bard

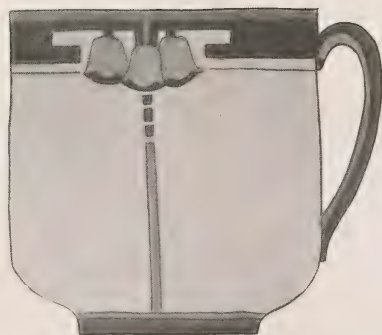
PAIN'T the outline of the flowers, the bands and the line design in Gold. Outline the leaves with 1 part Shading Green and 2 parts Dark Grey or Grey for Flesh.

Second Fire—Paint the light flowers with a very thin wash of Blood Red to make a delicate pink and the dark ones a little heavier, centers are Yellow and stamens are Yellow Brown and a little Dark Brown. Leaves are Apple Green and a little Yellow Green and a little Yellow Brown.



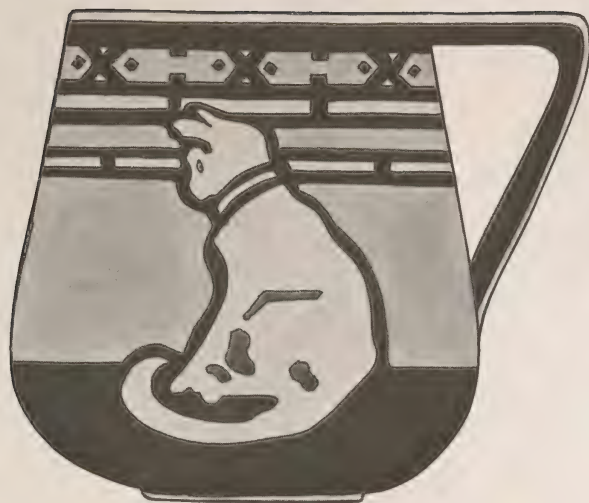
RABBIT MUG—DORRIS D. MILLS

LOWER part of mug Albert Yellow with a touch of Black. Border same color shade darker with a little Yellow Brown added. Moon, Albert Yellow. Rabbits, bands and spots Copenhagen Blue, with a touch of Black and Albert Yellow.



CUP AND SAUCER—SARAH RYEL COMER

Trace in design in Outlining Black then fire. Then dust dark with 1 part Apple Green, 2 parts Pearl Grey, 1 part Grey For Flesh. The medium Grey is Lemon Yellow 1 part, 2 parts Pearl Grey. The stems are Green Gold.



CHILD'S PITCHER—H. L. BRIDWELL

Treatment by Jessie M. Bard

OUTLINE in Black and a little Banding Blue. The three upper light bands, the wide light part of design in the border and the grey spots on body of cat are White Gold.

Second Fire—Oil all the darkest tones and dust with Dark Blue for Dusting. Oil the light tone of the cat and dust with 3 Pearl Grey, 1 Violet No. 2, pinch of Deep Blue Green. Oil the background and dust with 2 Ivory Glaze, $\frac{1}{2}$ Pearl Grey and a little Yellow Brown.



CHILD'S MUG—M. B. HOELSCHER

Treatment by Jessie M. Bard

OUTLINE Banding Blue and a little Black and Aztec Blue. Bands and windows in wind mill are painted in with the same color.

Second Fire—Oil light part of wind mill and dust with 2 Pearl Grey, 1 Dark Grey or Grey for Flesh. Oil dark part of mill and dust with 2 Dark Grey, 1 Pearl Grey and a little Copenhagen Blue. Oil dark part of cow, lower part of mug and the dark grey on handle and dust with 1 Banding Blue, 1 Copenhagen Grey, 1 Copenhagen Blue. Oil the light background and dust with 1 Ivory Glaze, $\frac{1}{2}$ Pearl Grey and a pinch of Deep Blue Green..



CHILD'S CUP—A. V. LINGLEY

Treatment by Jessie M. Bard

PAIN'T all parts of the design except the chickens with 2 parts Banding Blue and 1 part Copenhagen Blue. Outline the chickens with the same. Paint all but the feet and comb of the chicken with Yellow Brown and a little Dark

Brown. The feet with Yellow and a little Yellow Brown. The comb with equal parts Blood Red and Carnation. If a background tint is desired use Pearl Grey and a little Yellow Brown.



BORDER FOR FISH PLATTER—OPHELIA FOLEY



CENTER OF FISH PLATTER—OPHELIA FOLEY



FISH PLATTER—OPHELIA FOLEY

(Treatment page 156)

ANSWERS TO CORRESPONDENTS

P. A.—You mentioned in magazine some material to be bought for cleaning soot from pipes without removing them. I have made several inquiries but cannot find it.

A. —The material for cleaning out the kiln is powdered zinc and can be found in a large drug store. The zinc is thrown into the pan while the oil is burning. About one tablespoonful of it.

Mrs. D. M. B.—Must I use unfluxed gold over raised paste *always*? I want to do some raised letters on a china (Haviland) set of dishes. I have never used much paste and never any unfluxed gold. My dishes are the Star Pattern and have a small raised sort of scallop on edge and I want to raise the letters slightly.

2—I want to tint some plates and bowls cream and put a gold band and letters. Will you tell me—must I dig out the band and letters or can I tint and fire and then put gold and letters on the fired color? I have my own kiln and can fire as many times as I wish. Will gold wear as well if put on over the fired color?

3—I want to use silver over raised paste, will just plain silver do or should I use white gold? and is there unfluxed white gold? Would just white gold do? I want to use silver on a Belleek Tea Set. What silver do you suggest for best success? Is it always best to use unfluxed gold on Belleek china? Will other gold do at all? Can you tell me where I could get some fancy 3-letter monograms? I have old English but can't get fancy 3-letter monograms. I can draw some but I was especially interested in L. W. B. and can't draw a pretty one.

A. 1.—It is best to use unfluxed gold over paste unless the paste is very flat. The unfluxed gold is used like any other gold.

A. 2.—If the tint is not very dark you can fire it and then use the unfluxed gold over it. It is usually best to wipe out the color when possible as the gold will come out better if it is not over a color. It wears as well over the color as it does on the plain china.

A. 3.—White Gold is better to use as it does not tarnish as soon as the silver. Always use unfluxed gold on belleek, there is no unfluxed white gold; if you apply the white gold to belleek, fire it very light. Any of the White Golds are satisfactory. Jewelers usually make monograms; you will also find firms advertising monograms in this magazine at different times.

Mrs. R. D.—I want to paint a dinner set like the design that won first prize in your competition (on page 185 of your Jan. *Keramic*) and do not fully understand the treatment. Is the design outlined and with what? and how can you outline the stems and then the bands next to them without the oil running into the stems?

A.—The design is not to be outlined if you wish to do it in one fire. If an outline is preferred use 2 parts Grey For Flesh, 1 part Copenhagen Blue. The oil is not applied heavy enough to run; when applying one color next to another the first color is applied and the edge cleaned and straightened and then the oil for the next color is painted just up to it, care being taken not to run into the other color.

A. R. E.—Why is it in using M. Masons' Hard Black with grounding oil it fires with a glaze when I supposed it would produce a dull effect?

A.—The Masons' Hard Black was fired too hot which causes it to have a glaze, it should have a medium fire.

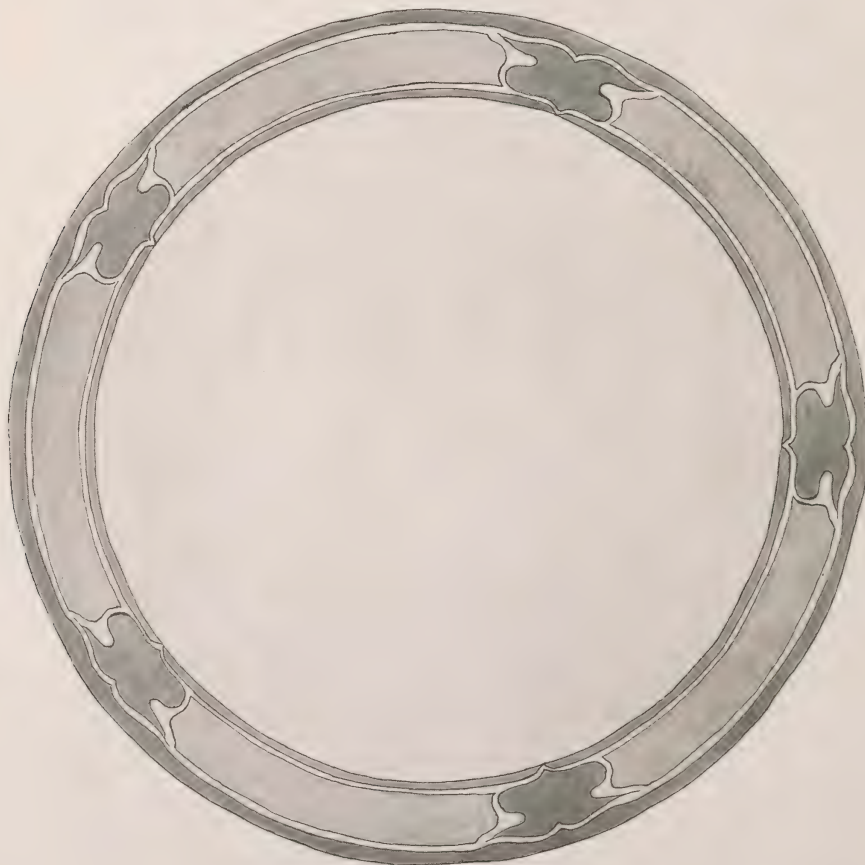
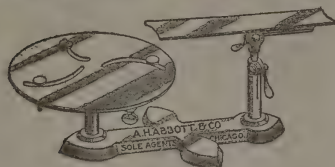


PLATE CONVENTIONALIZED FROM HOLLY LEAF—HANNAH B. OVERBECK

PAIN'T entire surface of plate with Pearl Grey and a little Albert Yellow. Second Fire.—Trace in design and outline with Yellow Brown and Grey for Flesh. Paint in

dark parts of design with two parts Yellow Brown and one part Brown Green. The Grey space is two parts Yellow Brown and one part Albert Yellow.

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May 1913 Number


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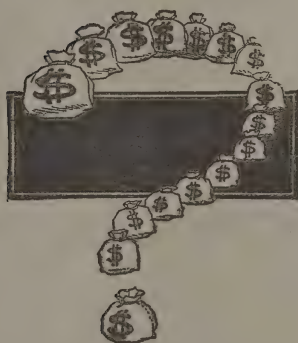
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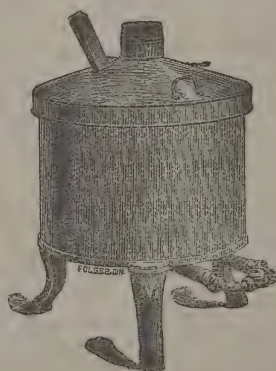
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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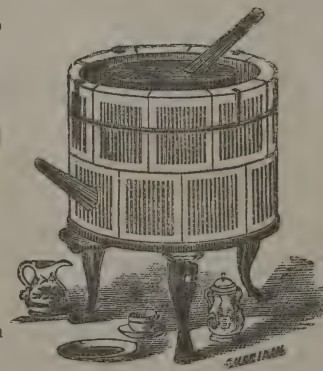


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KERAMIC STUDIO

Vol. XV. No. 8.

SYRACUSE, NEW YORK

December 1913



We present this month the first prize work in the Autumn Competition. The supplement by Mrs. Henrietta Barclay Paist is not the applied design in the set for which the prize was given but belongs to another of the submitted sets. While the Wild Rose study was more thoroughly carried out according to specifications and for this reason was awarded the prize in Class C, we considered this applied design in color of Black-eyed Susan rather more satisfying. The design is quite effective on the white china as well as on the brown tint, and could be carried out also in other colors with good results. Blue or violet flowers with the green leaves would be particularly attractive on a white ground, also with a fine tracery in gold or faint color in the background. The Wild Rose Studies were executed on the same dull brown background as the supplement and made very attractive color schemes.

The study of the Bluet flower with details which accompanied Mr. Heckman's prize study in Class B. was not the careful study of a flower that many of the other studies were, but from the nature and simplicity of the flower itself there was not much to tell in drawing, and, as the conventionalized units and applied designs were far and away the best and most varied of any submitted, we considered them for our purposes the most deserving of the prize. We feel as if the designs accompanying the study will be a veritable gold mine for many of our decorators for they can be either used as they are or taken in part and simplified for little things for Christmas.

We are publishing also for Christmas use a lot of Holly and Mistletoe designs that we have gathered in the past year, which should also prove helpful to our holiday workers.



We have received from Florence Levy, Editor of the American Art Annual a reprint of an article published by the American Federation of Arts, entitled "The Importance of Art Museums in our smaller cities" by Robert De Forest, one of the Directors of the Metropolitan Museum. The article is strong and to the point. He insists that the function of an Art Museum in a small city is inherently quite as important as a public library from an educational standpoint, and if the editor of *Keramic Studio* may be allowed to say anything so in variance with the accepted ideas and so opposed to the Carnegie creed, we would add that we consider it far more useful to the community, for we believe the public library of to-day is a public nuisance and a hindrance to the making of manly men and womanly women. That sounds iconoclastic but as a matter of fact we have too many books in the public libraries and for the serious minded the way is made too difficult in selecting the most worthy of study. Time and strength are wasted in reading much that is unnecessary and more that is misleading, while the conglomerate mixture and mass of fiction is making of our youth and maidens visionary book-worms, their minds filled with a fantastic melange that they live from day to day in a dream of unrealities, de-

vouring the pages of one book only to rush to the library for another and it is almost impossible, when the habit becomes fixed, to get them out into the open for fresh air and exercise; and as for practical or useful information, they have acquired such a distaste for real work that one would wonder what will become of our future generations if we did not know that when conditions in any line become unbearable, the race will rise in its might and find a remedy. We trust that all books will not be consigned to a universal bonfire but some drastic weeding out should certainly be done.

To return to Mr. De Forest's brochure. It certainly is time that the American public began to receive the culture that should follow education, and for culture a fairly clear insight into the arts is necessary. Painting, Sculpture and Music of course, but we would like to add a plea also for the art crafts in our Museums. For, in the first place, to bring art into the home, the articles of daily use should be well designed and inspiring in color, form and execution. The articles of ornament and decoration next should be choice in material and inspiration. Art has too long been associated in the public mind with painting and sculpture alone, the choice examples of which the poor or the comparatively poor cannot hope to personally possess. Any one can learn to appreciate objects of art in some line of the art crafts and, if not to make them himself, to love them well enough to manage to possess himself of one or more examples. Then if each art Museum would show not only specimens of the great art crafts of ancient times but consider it necessary to have an example of the work of every worth while contemporary art craftsman, a greater impetus would be given to art appreciation than could be obtained in any other way, for in the present day the craftsmen of inspiration are discouraged from doing their best because of the almost absolute lack of a market for their best efforts, and in these days of high cost of living, the moments are so precious as they fly that we dare not use many of them for executing one's ideals when bread and butter must be earned. The opportunity for comparing modern work with the best of ancient art, moreover, would by contrast stimulate the craftsmen to greater effort. So while we heartily endorse the appeal of Mr. De Forest for Art Museums in the smaller cities, we would add even more heartily an appeal for representation of modern handiwork along with the ancient objects of art, not only in the smaller cities but in the greater ones as well.



CHICAGO CERAMIC ASSOCIATION

An interesting illustrated account of the fall exhibit of the Chicago Ceramic Association has reached us a little too late to appear in this issue. It will be published in January number.



LITTLE THINGS TO MAKE

We are rushing through our new book of "Little Things to make," containing a number of excellent designs for small pieces and five color supplements. As this book will be most useful for Christmas work, we will try to have it ready as early as possible in December.

ELDER BLOSSOM (Page 109)



HOLLY—ALICE W. DONALDSON

FIRST Fire—The first painting is done chiefly with green and violet. There should be plenty of violet used in the first painting, as it makes a foundation which qualifies the colors which are washed over it afterward and helps to harmonize them. Wash in the dark in the background and into this paint the forms very vigorously and crisply, leaving plenty of light in the flowers and light part of background as the tendency in subsequent paintings is to darken everything and lose the transparency. Use Violet No. 2, Albert Yellow, Fry's New Green, Shading Green or Brown Green. Leave the flowers very light and flat, reserving the detail for the next painting. When work is dry, dust with Fry's Grey Green, Violet No. 2 and Ivory Glaze (the latter used in the palest part of background, and over the flowers.)

Second Fire—Define flowers with mixture of Moss Green and Albert Yellow, and any accent on foliage may now be added.

The third painting consists of a thin wash of Sea Green to envelop the entire study in a tone of cool green. The wash over the flowers should be very pale indeed and also over the light part of background, but may be thicker over the dark green. When dry dust flowers and light part with Ivory Glaze and the darker part with Copenhagen Blue.



CHECKERBERRY

Edith Alma Ross

PAINT berries with Yellow Brown and a little Yellow Red for lights and Blood Red and a little Carnation for dark side. Leaves are Apple Green and a little Moss Green shaded with Brown Green and a little Violet. The more delicate leaves are Apple Green and a little Violet shaded with a little Shading Green. Stems are Apple Green, Moss Green and a little Yellow Brown with Dark Brown for the darkest touches. Background a thin wash of Yellow for the lightest tones shaded into delicate Violet and Apple Green.



CHECKERBERRY—EDITH ALMA ROSS



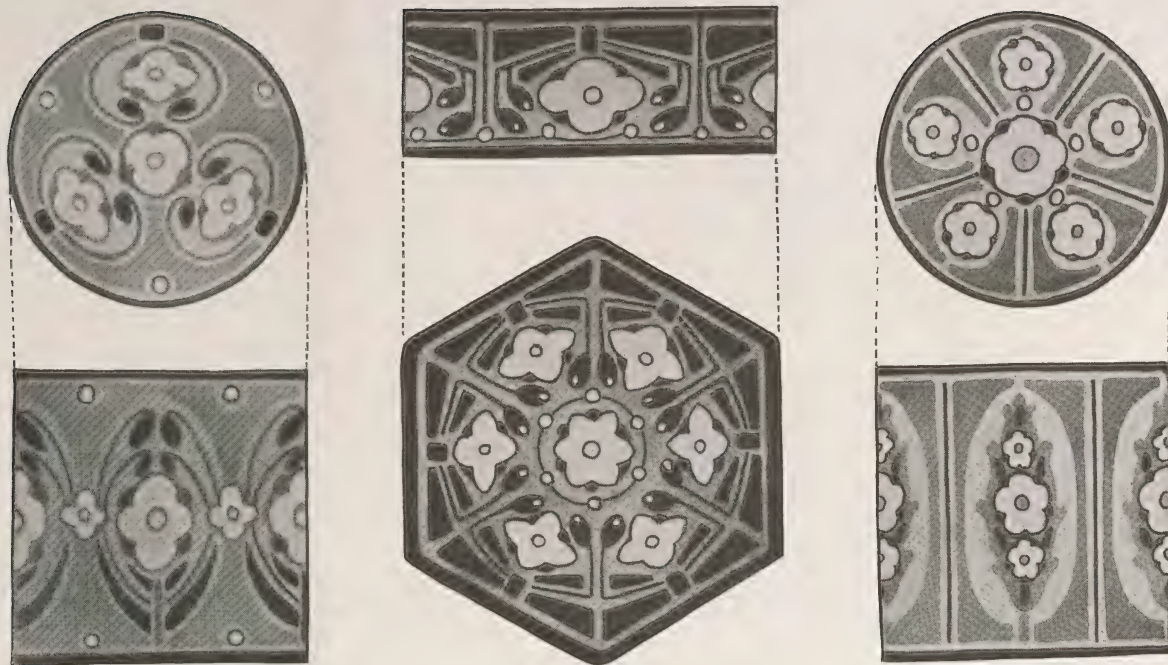
ELDERBERRY—WILLIAM G. WHITFORD



BLUET—ALBERT W. HECKMAN

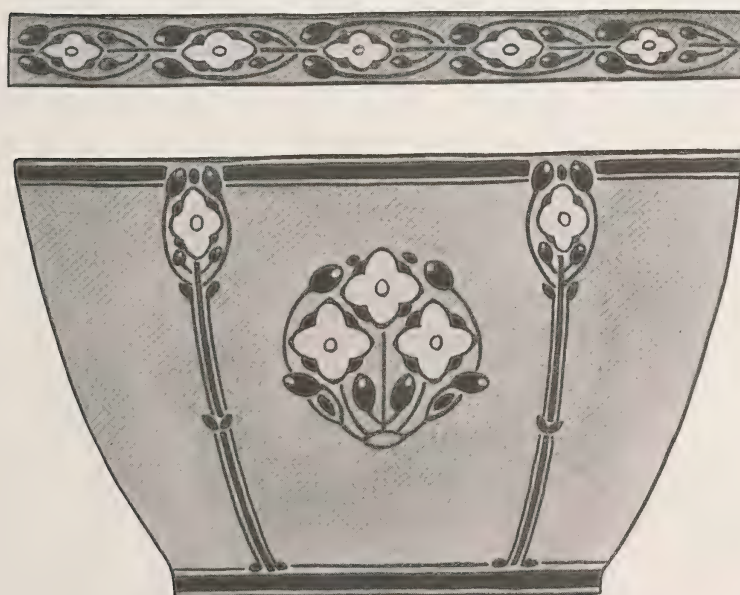
For painting the natural flower use Deep Blue Green, Banding Blue and Peach Blossom. The leaves and buds are a Light Yellow Green. The conventional units may be used in making all-over patterns, bands, panels, borders, etc.

First Prize Class B, Wild Flower Design Competition.



SATSUMA BOXES, BLUET—ALBERT W. HECKMAN

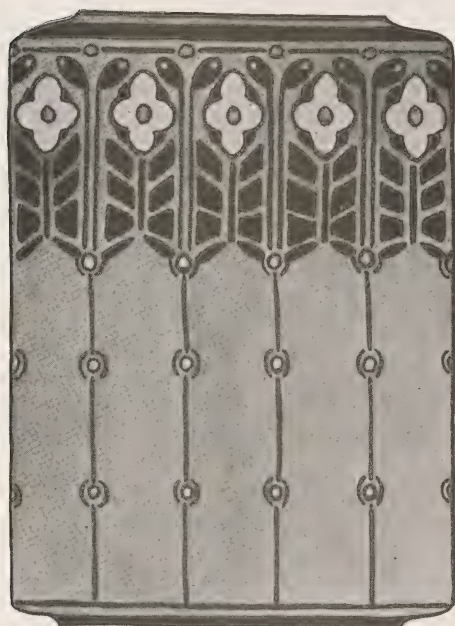
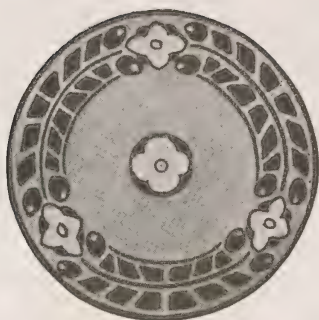
Carry out these designs with Gold and Soft Enamels.



BOWL, BLUET—ALBERT W. HECKMAN

This may be carried out in three tones of Dark Blue hard enamel or with enamel and gold.

First Prize Class B, Wild Flower Design Competition.



TEA CADDY, BLUET—ALBERT W. HECKMAN

TEA CADDY

Albert W. Heckman

FIRST fire.—Paint in the whole design with Green Gold.
 Second Fire—Wash over the whole jar with Light Green Lustre. Wipe out the flowers and paint in with Yellow Lustre.

Third Fire—Go over all the gold.

MISTLETOE AND HOLLY (Page 129)

Hallie Day

NO 1. Outline in Black or dark green. Band back of mistletoe Gold. The leaves in Light Green, leaving the berries White. Light cream tint over all.

2. Outline in Gold, do berries in Capucine Red. Leaves in $\frac{1}{2}$ Olive and $\frac{1}{2}$ Grass Green. Two dark bands in Green Brown and background to the band Dark Green Lustre. Either of these designs can be applied to several things: talcums, sugars, tumblers, ice boats, tobacco jars and others.

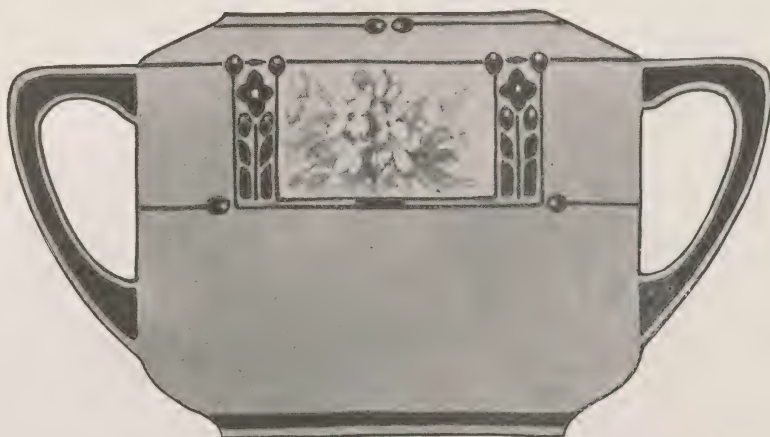
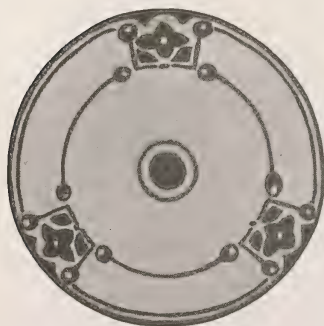
DESIGNS OF MISTLETOE (Page 127)

Abbie P. Walker

THESE little arrangements of Mistletoe may be fitted to a variety of small Sedji forms and the formula given will assure a pleasing color. Outline with Fry's Dark Green. Make a stock of two parts soft enamel, two parts relief white and one part flux. Mix two parts Royal Green and one part Apple Green. For the bands and leaves mix half and half color and stock and flow on smoothly. For the berries use the stock alone or add a little Silver Yellow and Brown 4 to make a creamy color. By using syrup in the outline it may all be done in one fire. A pleasing effect may be obtained by painting the bands in silver or green gold.

STUDIO NOTE

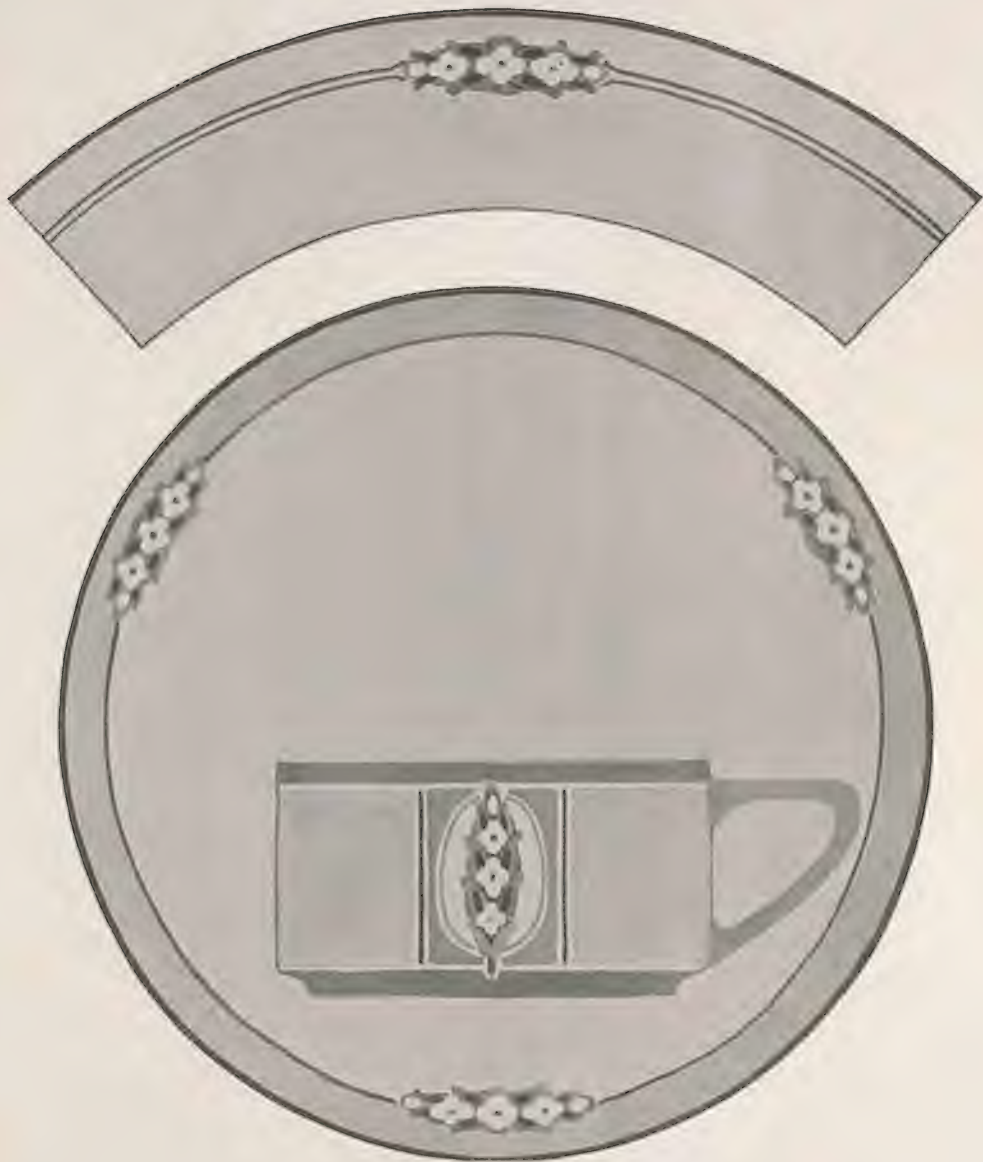
Miss Leah H. Rodman, 7 Parkside Court, Brooklyn, N. Y., has given up her New York Studio but will retain her classes in Brooklyn and will hereafter give more time to designing.



SUGAR BOWL, BLUET—ALBERT W. HECKMAN

Use same treatment as for Cup, Saucer and Plate shown on page 114.

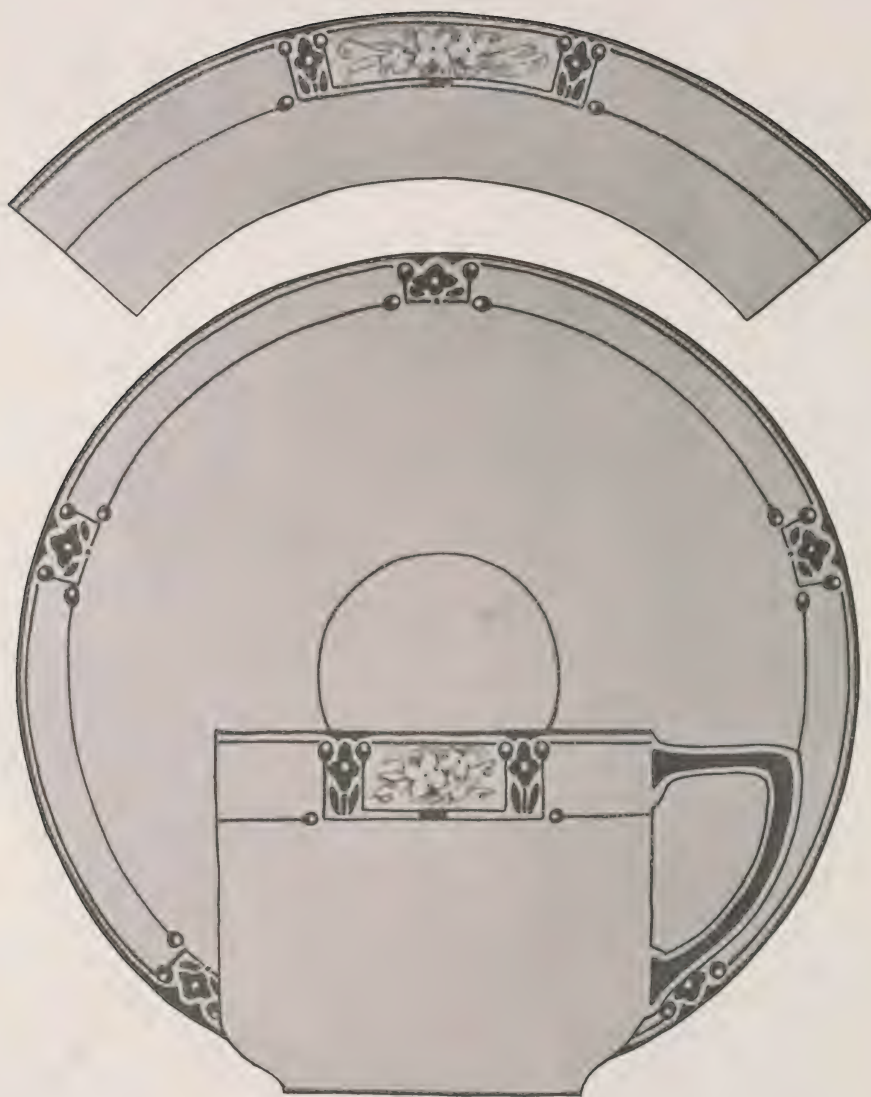
First Prize Class B, Wild Flower Design Competition.



CUP, SAUCER AND PLATE, BLUET—ALBERT W. HECKMAN

One treatment is to give the plate a wash of Light Green. Paint in the leaves with two tones of Green and use Lemon Yellow for the flowers. Another treatment is to use Gold for the leaves and bands with hard enamel for the flowers.

First Prize Class B, Wild Flower Design Competition.



CUP, SAUCER AND PLATE, BLUET—ALBERT W. HECKMAN

THIS same design for sugar. Tint the background with a wash of delicate Grey Green. Paint in all the black parts of the design with Green Gold. For the little bluets use Deep Blue Green, Banding Blue, Pearl Grey and Lemon Yellow. For the leaves and buds use Yellow Green, Pearl Grey and a little Peach Blossom for the tips of the buds.

First Prize Class B, Wild Flower Design Competition.



CHOKE CHERRY, SEMI-NATURALISTIC—C. L. WIARD Treatment by Jessie M. Bard

Leaves are Apple Green and Brown Green. Stems are Brown Green and Shading Green. The cherries are Banding Blue, Mauve and Black. The background is Mauve and Copenhagen Blue. Use same colors in second firing.

WILD ROSE UNITS TO BE ADAPTED (Page 117)

Henrietta B. Paist

THE border and units may be adapted to shapes in various ways. The little border of rose hips is beautiful with the unit in bright Red (Blood Red or Pompadour), the darker space or path in Gold and the panels in Deep Ivory (Neutral Yellow).

The whole outlined in Black.

The circle and oval units may be placed on bowls, pitchers, etc., and connected with abstract line panels, etc. The rectangular unit may be repeated to form a border and the triangular or upright units may be repeated on small vases, steins or bowls. They may be treated flat or in enamels, coloring much the same as suggested for larger designs, or they may be done in flat and raised gold and make a beautiful chaste decoration in this way.

VASES, WILD ROSE MOTIF (Pages 119, 120)

Henrietta B. Paist

TINT entire vase with a warm grey made by mixing Mason's Neutral Yellow and Warm Grey. After firing, trace on the design and lay the space behind the design with another wash of Warm Grey to deepen. Clean out the design and lay the petals of flowers with a light wash of Pompadour Red, the leaves with Ivy Green, and the stems with a thin wash of Brown. The space above the design is dusted with Gray Green. The tiny center of flower is Grey Green and the stamens of Gold. After firing outline the entire design with unfluxed Gold. The stamens may be of raised paste, for second fire, and covered with unfluxed Gold for third fire. If one wishes to use enamels, the petals of the flower may be laid with Old Pink Enamel. This is very effective with the stamens in raised paste.

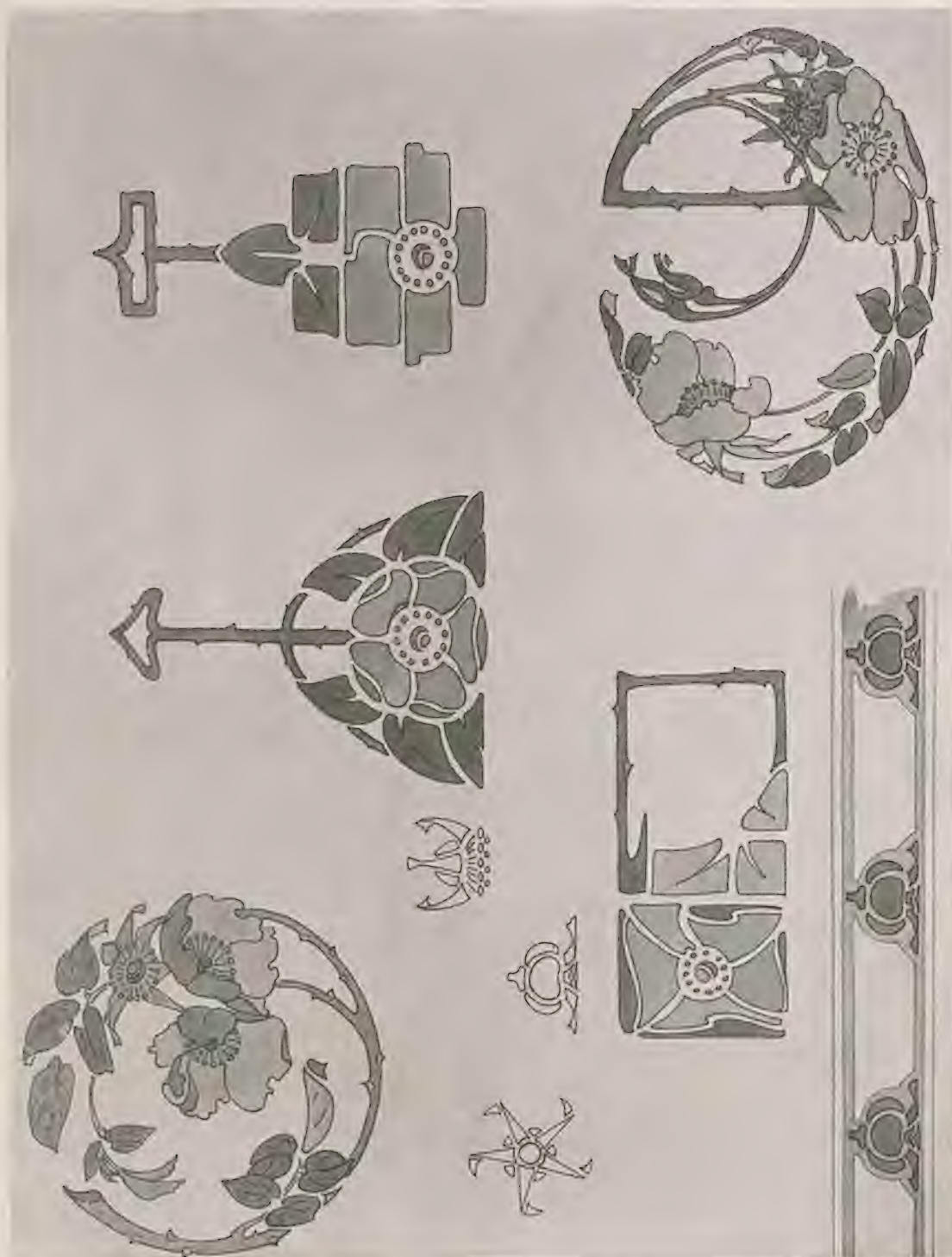


PANEL, COMPOSITION, WILD ROSE—HENRIETTA B. PAIST

LAY the background with a tint made by mixing Neutral Yellow, $\frac{1}{2}$ Warm Grey and Brown Green. After firing lay the stems with a soft wood brown blending into green at the tender stock (small leaves). Leaves are two values of Grey Green. Petals of flowers, thin wash of Pompadour

Red, calyx center of flowers, a soft green. Stamens, Yellow deepened at the tips with Yellow Brown. The extra line around the design is made with Brown Green or Grey and adds to the decorative effect of the whole. The Composition may be adapted to a vase or bowl in Japanese style.

First Prize, Class C Wild Flower Design Competition.



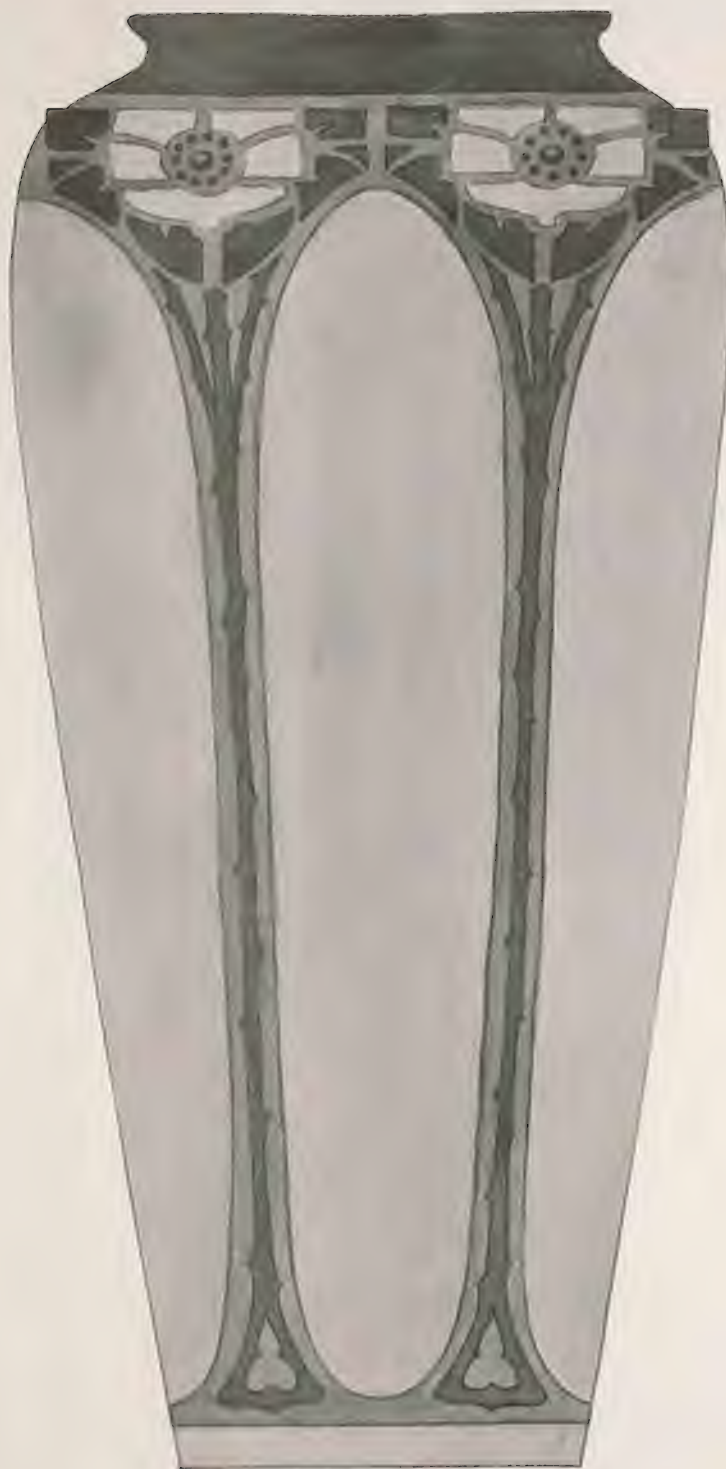
WILD ROSE UNITS TO BE ADAPTED—HENRIETTA B. PAISTI

First Prize Class C, Wild Flower Design Competition.



WILD ROSE DETAILS—HENRIETTA B. PAIST

First Prize Class C, Wild Flower Designs Competition.



WILD ROSE MOTIF—HENRIETTA B. PAIST

(Treatment Page 116)

First Prize Class C, Wild Flower Design Competition.



WILD ROSE MOTIF—HENRIETTA B. PAIST

(Treatment page 116)

First Prize Class C, Wild Flower Design Competition.

ANSWERS TO CORRESPONDENTS

Mrs. C. D.—Will you please tell me the most accurate way of getting straight lines and even spacings from top to bottom of a vase which is narrower at the bottom?

Also which are the most satisfactory colors (Fry's) to use for Ground Laying. I have just received from the firing a vase of which one section was ground laid with Fry's Aztec Blue for 1st fire and which was satisfactory when fired and which I did not retouch for 2d fire, but which came from the 2d firing rough and "crackled". Is it because it was not padded enough for the 1st fire?

To divide a vase which is larger at the top than the bottom take a plate divider (which can be found at any art dealers), divide the top in as many sections as you wish, then hold the vase directly in front of you and draw a straight line down from any of the divisions. One of the new flexible rulers is a great help in this. Then divide the bottom of the vase from this line and place the flexible rule between the corresponding marks at the top and bottom of vase and draw the line between.

Any of the ground laying colors are satisfactory—the trouble was probably in the way it was applied or in the firing. It is hard to say without seeing the piece but the trouble is probably due to the color being applied too heavily, the oil was either applied too heavily or it was not padded long enough or possibly you did not allow it to dry long enough before applying the color.

Mrs. B. J.—Should Antique Bronze Gold be padded slightly to obtain a smooth effect? All I have ever seen has shown brush marks. Can a good bronze effect be obtained by using unfluxed gold over fired mat bronze green and should the gold be padded in this case?

I want to put a design in gold over a bronze background. May unfluxed gold be used over Antique Bronze Gold and come out bright?

Antique Bronze Gold cannot be padded. The cause of the brush marks showing is either that it was not painted on evenly or it was over-fired; if it was applied on Belleek the latter is very likely the reason, it is not very easily over-fired on china, it should be applied in two thin washes.

The unfluxed gold over bronze would change the color of the gold and would not be satisfactory. Possibly the unfluxed gold would come out bright over the bronze with two applications. It is best to make a test on a broken piece of china when in doubt.

C. H.—In so many of the treatments dusting is called for when Fry's Special Tinting Oil is used, should it be padded? And especially in small spaces.

How is the powdered paste for raised gold mixed?

The Special Tinting Oil need not be padded in small places if it is applied very thin and even, but it is necessary to pad it in large spaces.

Powdered paste is mixed with a drop of Fat Oil of Turpentine, not enough to hold the paste together but just to darken the color very slightly, breathe on it quite a while until it seems moist and rub it thoroughly with a horn knife and then add Lavender Compound as a medium, do not rub it hard after adding the Lavender.

K. V. C.—Would you kindly tell me whether platinum requires a hard, medium or light fire to prevent its rubbing off? We have tried it everywhere in the Kiln except way back and sometimes it rubs when fired one place and then again it does not rub.

We do not know what you mean by platinum. Do you mean the lustre (silver lustre) or white gold? If you mean white gold, it certainly needs a hard fire. As a rule, any color which rubs off is not fired hard enough. Your firings are probably uneven. If you cannot judge accurately of the point of firing from the color in the kiln, use cones. Cones 019 and 018 will give light firings. Cones 017 and 016, medium. Cone 015, hard.

A. R. E.—Why is it in using M. Mason's Hard Black (with groundling oil) it fires with a glaze when I supposed it would produce a dull effect?

The Mason's Hard Black was fired too hot which causes it to have a glaze. It should have a medium fire.

Margaret—Is there a Canadian firm handling Belleek and Satsuma ware? Can I prepare white enamel for Satsuma Belleek and Favorite or is it better to buy from Mr. Phillips whose enamels are reliable?

Why is Flux sometimes added?

Have the colored enamels an advantage over the white tinted with La Croix colors?

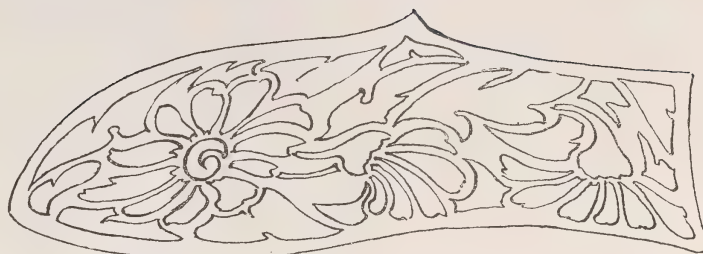
We do not know of a Canadian firm handling Satsuma and Belleek ware, but there ought to be firms having them. Try Williams Art Importing Co., Toronto.

You can either prepare your own enamels or use a ready prepared enamel for the Satsuma, Belleek and Favorite.

Flux is added to make the enamel fire at a lower heat, the more flux is added the less heat is required.

The advantage in using colored enamel, is that they are ready for use and save the trouble of mixing and you are always sure of your color.

(Continued on page 130)



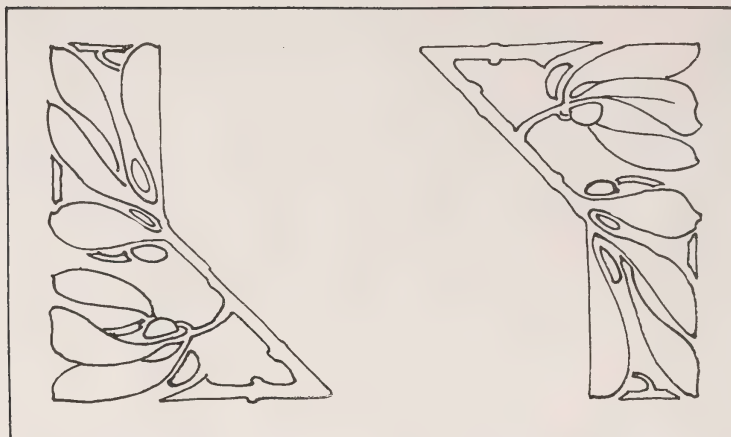
ONE-HALF OF SPOUT



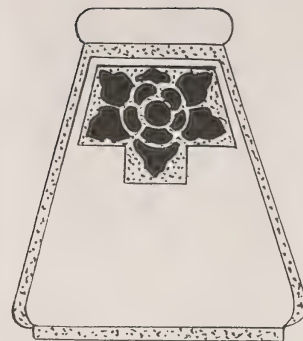
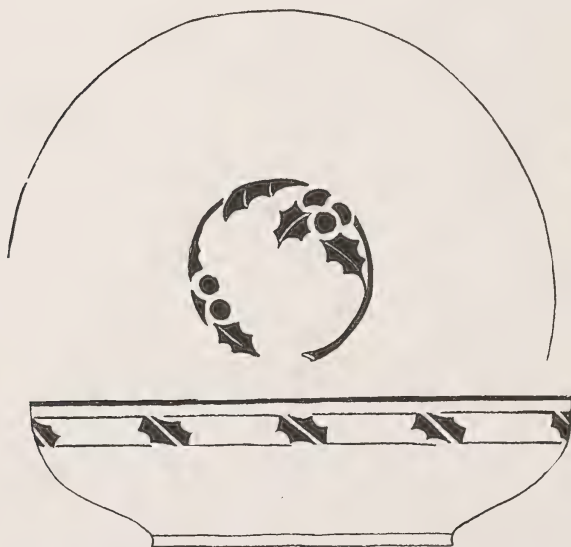
WORKING DRAWING, ONE SIDE



DETAILS OF SUPPLEMENT, BLACK-EYED SUSAN
HENRIETTA BARCLAY PAIST



MISTLETOE DESIGN FOR TRINKET BOX—HENRIETTA B. PAIST

HOLLY DESIGN FOR SALT AND PEPPER IN ENAMELS
LEAH H. RODMAN.

HOLLY DESIGN FOR BON BON—GEORGIA B. SPAINHOWER

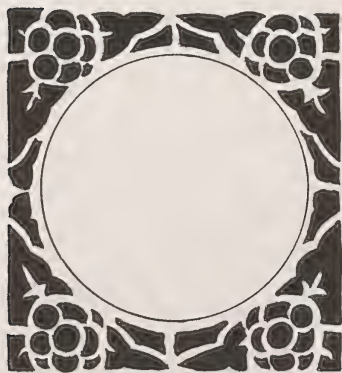
TREATMENT FOR HOLLY STUDIES

Abbie P. Walker

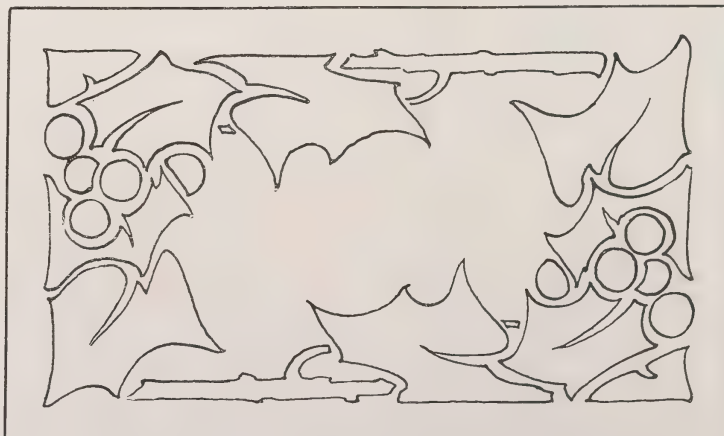
OUTLINE carefully with Dark Green putting in all the little accents which give character and style to the drawing. Oil leaves, stems and outer frame and dust with Gray Green. Paint berries with Blood Red. Retouch leaves, shading slightly with Grounding Green. Repaint berries with Yellow Red. For the last fire, tint Pearl Gray over all and when dry rub the same color into the tint. Wipe out the red.

ON SATSUMA

Outline carefully with Dark Green and fire. Oil outer background, stems and distant leaves and dust with Gray Green. On the nearer leaves flow thinly Walker's Leaf Green Enamel. For the berries Walkers Dark Red Enamel, quite thick. Leave the panel the color of the Satsuma.



HOLLY DESIGN FOR PHOTO FRAME IN ENAMELS—LEAH H. RODMAN



HOLLY DESIGN FOR TRINKET BOX—HENRIETTA B. PAIST

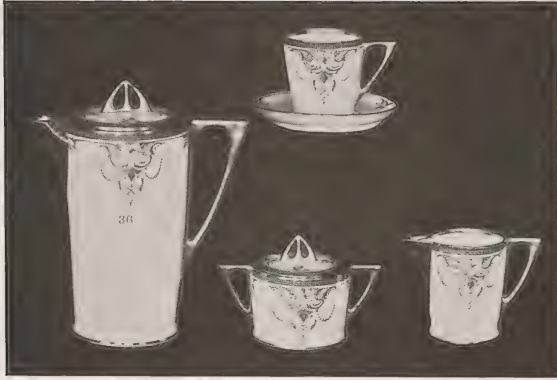


AUTUMN LEAVES AND BERRIES—JANE P. BAKER

Treatment by Jessie M. Bard

LIGHTEST berries are Violet and a little Deep Blue Green. Banding Blue and Violet for the middle tones and Deep Purple and Banding Blue for the darkest; a touch of Black may be added if necessary. Leaves are Yellow and Brown

Green with occasional touches of Yellow Brown for the lights. Blood Red and Auburn Brown for the darker tones, the veining is Auburn Brown with a very little Black. Background is Pearl Grey and a little Yellow Brown.



MR. OTTO TREPTE—THIRD PRIZE, NATURALISTIC

BURLEY & CO'S EXHIBITION

A NATIONAL display of Ceramic Art which exhibits annually in Chicago at Burley's, was shown the second Monday in September, according to their established custom and continued for ten days. The scope was larger than previous years and showed praiseworthy progress. Four years ago the division of the exhibition was about three-fourths naturalistic; this year it was almost reversed, far the larger number being decorated with conventional ornament.

This opportunity for presenting and comparing work in a collective exhibition is a distinct benefit to all the workers in the field and the appreciation of this privilege is shown by the constantly increasing numbers.

The exhibition contained 385 pieces coming from eighty-five exhibitors, representing about twenty towns. The exhibits were tastefully arranged on eighteen tables, decorated with flowers and ribbons to harmonize with the displays.

It was regretted that in the prize awards, the consignment of Canadian work was not in competition. This was owing to a technicality in the entry to the Customs which prevented delivery.

Prizes and Mentions were distributed as follows:—For work in Conventional Ornament, the first prize (No. 247) was awarded to Miss M. C. McCormick of Springfield, Mo. The second prize (No. 211) went to Miss Sarah Hewen of Chicago. The third prize (No. 301) was received by Miss Esther L. Allfree of New Orleans.



HON. MENTIONS CONVENTIONAL DECORATIONS

No. 287—Plate, Mrs. Effie George, Kokomo, Ind.

No. 208—Teapot Stand, Mrs. I. C. Kissinger, Riverside, Ill.



MISS AGNES M. WESCHLER—HON. MENTION, NATURALISTIC

There were three Honorable Mentions in the above class, given to Mrs. L. E. Bartlett of Tulsa, Oklahoma, (No. 210), Mrs. I. C. Kissinger of Riverside, Illinois, (No. 208) and Mrs. Effie George of Kokoma, Indiana, (No. 287).

The three prizes for Naturalistic Decoration were received respectively by: Mr. E. Challinor, (No. 55), Mrs. E. Heimerdinger, (No. 51) and Mr. Otto Trepte, (No. 36) all of Chicago.

Mr. E. J. Mulvaney, (No. 72) and Miss M. South of Chicago, (No. 82) and Miss Agnes M. Weschler of Erie, Pennsylvania, (No. 66) were the recipients of Honorable Mention.

Miss McCormick's piece was a square comport executed in masses of semi-conventional fruits enclosed by narrow bands of gold.

Miss Hewen's chop dish was decorated in cartouches of flowers divided by geometric ornament on an ivory background.

Miss Allfree's third prize winner was a bon-bon dish ornamented with purple flowers mingled with green and gold.

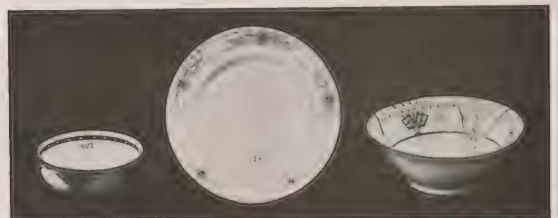
Mrs. Bartlett's piece was a vase, a harmony in tans, greys and greens, lighted with gold.

Mrs. George's plate showed a design of stenciled effects in two shades of green with blue accents.

Especially attractive was Mrs. Kissinger's tea pot stand in flat ornament executed in blue greys on a pearl grey ground.

The first prize in the Naturalistic Ornament was a vase done in landscape effects, similar to the mat colors of Rookwood pottery. Its motive consisted of roses in the foreground and trees in the distance. "Springtime," (No. 57) "Old Fashioned Garden" (No. 56) and "Reflection" (No. 58) are other quaint conceits from the same brush.

The second prize in this class was a bowl completely covered inside and outside with a beautifully executed motive



SPECIMENS OF CONVENTIONAL DECORATIONS, PUPILS OF ART INSTITUTE, CHICAGO

Mrs. Abbie P. Walker, Instructor



PRIZES CONVENTIONAL DECORATION

First Prize, No. 247—Square Comport, Miss C. M. McCormick, Springfield, Mo.

Second Prize, No. 211—Chop Dish, Miss Sarah Hewen, Chicago, Ill.

Third Prize, No. 301—Octagon Comport, Miss Esther L. Allfree, New Orleans, La.



SPECIMENS OF CONVENTIONAL DECORATION—MISS H. PETERSON, CHICAGO

Not in competition at her request.



PUPILS ART INSTITUTE CHICAGO—MISS ABBIE P. WALKER, INSTRUCTOR

of gooseberries. All the tones were soft, yet they managed to give a depth of coloring that was felt even in the lightest shades. The all-over background contributed much to the atmospheric effects.

Mr. Otto Trepte certainly excels in technique. His chocolate set which won for him the third prize was a marvel of accuracy of the units and in the gold etching.

Unfortunately Miss H. Peterson and Mrs. LeRoy T. Steward were not in competition. Mrs. Steward was repre-

sented by but one piece (No. 203), a long tray, purely geometrical in ornament with color schemes of blues, green, manganese pink and reds. She shaded the blue masses from deep to light and the pinks from a brownish shade to rose and filled some of the smaller spaces with red, running to orange, demonstrating that a pleasing contrast may be obtained by using two tones, really different colors of red, in contra-distinction, to varying shades of the same. These small spottings gave snap to the scheme as a whole.



CONVENTIONAL DECORATIONS

No. 203—Sandwich Tray, Mrs. Leroy T. Steward, Chicago, Ill.
No. 266—Flower Holder, Miss Eula McElhenny, Dallas, Texas.
No. 275—Comport, Mrs. W. J. Dixon, Kokomo, Ind.
No. 270—Salad Bowl, Mrs. W. J. Dixon, Kokomo, Ind.

No. 237—Salad Bowl, Miss C. S. Scott, Kirwin, Kansas.
No. 255—Electric Light Shade, Miss Gertrude Gilpin, Portland, Ind.
No. 312—B & C Tray, Miss M. E. Beede, Minneapolis, Minn.
No. 328—Whipped Cream Bowl, Mrs. M. A. Williams, Muncie, Ind.

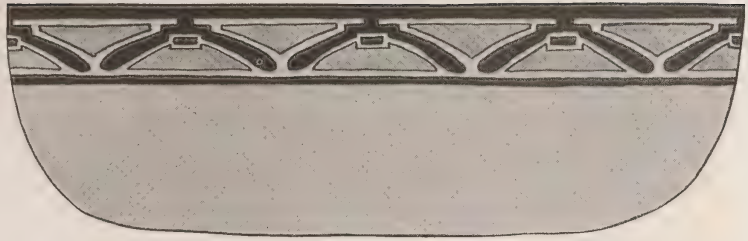
No. 273—Salad Bowl, Mrs. W. J. Dixon, Kokomo, Ind.

One table was entirely devoted to Miss Peterson's work. Conspicuous among the exhibits was a chop plate with dandelion motive executed in natural colors, but softened for decorative effect. A smaller plate in floral ornament, excellently planned and carefully executed. Her chocolate set and salad or fruit dish were also admirable examples of workmanship.

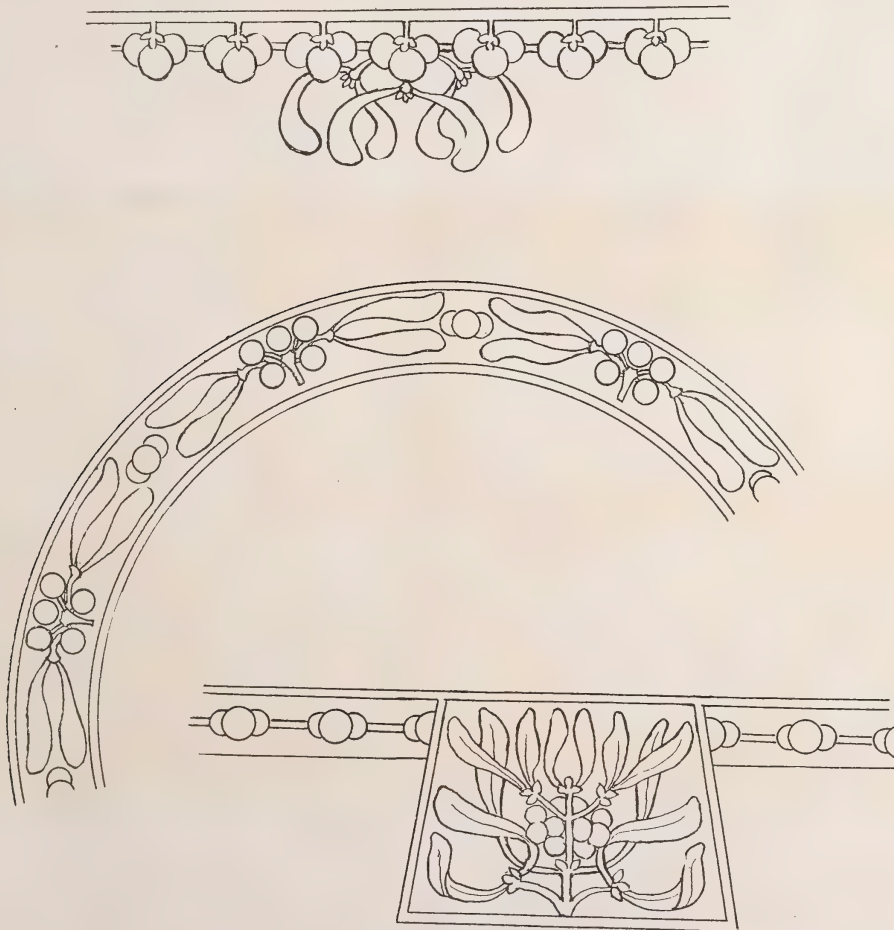
It will be interesting to the co-workers in this line to know that Kokoma has sent in a collective exhibit each year and also that while they have been prize winners in the past and received some distinction in this display, still possibly a little word to them against their lavish use of gold might be useful.

Mr. Kastner of Milwaukee showed a unique decoration done in paste and colored golds which completely covered, in a most decorative manner, the panels of a large size water jug. The handle was ovate and presented a sufficient surface for some of the beautiful ornamentation that he used so generously on the pitcher but it was gold covered. There were many other handles treated in this rather past-date way.

MISTLETOE DESIGN FOR NUT BOWL—GEORGIA B. SPAINHOWER



The critics of the present urge all ceramic artists to give the same study to the smaller spaces that they do to the main masses. The nose of the tea pot at the base, if needed; at the spout if so shaped or perhaps both; the covers, and by all means the handles. Do not cover them with gold if you can arrange any relative color scheme. So pronounced has this feeling become that none but the most tiny or slender handles are now being covered with gold, in fact all large surfaces of gold are being discouraged. Lack of space forbids mention of much other interesting work.



DESIGNS OF MISTLETOE—ABBIE P. WALKER

(Treatment page 112)

TEAPOT, BLACK EYED SUSAN (Supplement)

Henrietta Barclay Paist

OUTLINE the design with Black or Finishing Brown. Tint the entire piece with Satsuma, Neutral Yellow, or some soft dull ivory mixture. Lay the handle on cover, the inside of large handle and inside of spout, with Roman Gold and fire.

Second Fire—Oil and dust the foliage with Grey Green and the petals of flowers with any Deep Yellow, Egg, Silver etc. The tone underneath will keep from being too bright. The centers are of Finishing Brown with a touch of Hair Brown. Go over the Gold and fire.

For third fire go over the outline and if the tones are uneven wash over with color to flatten.

Details are shown on page 121.

GOOD WORDS FROM A FRIEND OF THE "KERAMIC"

Josephine G. Widdemer, of Albany, N. Y., writes: "The Keramic Studio certainly grows in beauty and value. I look eagerly for it every month and I own every issue from Number one Volume one and would not part with any of them."

As we are now in the midst of the 15th Volume, the above compliment is thoroughly appreciated by the publishers. Keramic Studio was founded by Adelaide Alsop Robineau in April 1899



STUDIO NOTE

Miss Myrtle E. Murphy, of Los Angeles, Cal., has opened a studio at 1752 West 49th Street, where she will receive pupils for class or private instruction in conventional design china painting.



HOLLY PLATE—MRS W. C. McDONOUGH

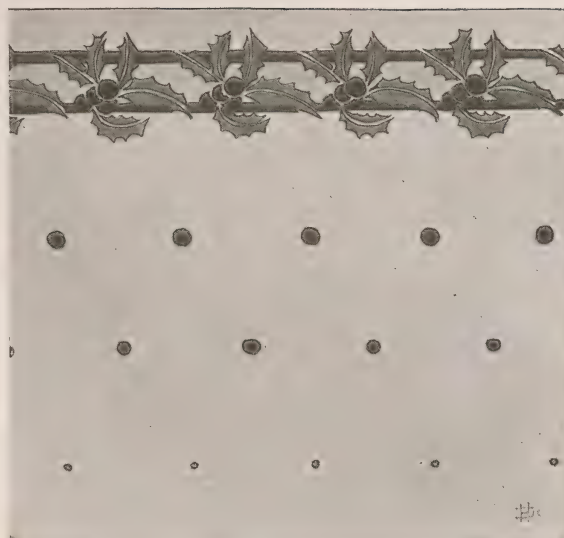
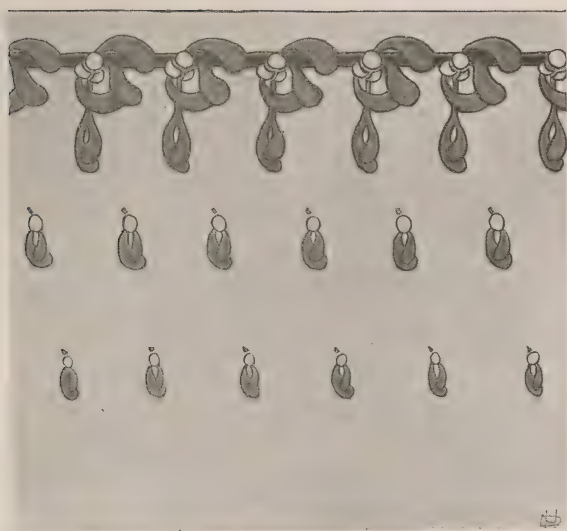


TEA-POT—BLACK EYED SUSAN MOTIF—HENRIETTA BARCLAY PAIST

DECEMBER 1913
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.





MISTLETOE AND HOLLY—HALLIE DAY

(Treatment page 112)



HOLLY DESIGN FOR CUP AND SAUCER—GEORGIA B. SPAINHOWER

ANSWERS TO CORRESPONDENTS

(Continued from page 120)

J. G. W.—How can so many colors be dusted on one design for the same firing without conflicting? I understand ordinary dusting perfectly, but it seems impossible (for me) to accomplish perfect work with several colors dusted for the same firing. How is the color cleaned from the china and how is it put on without encroaching on other parts of the design?

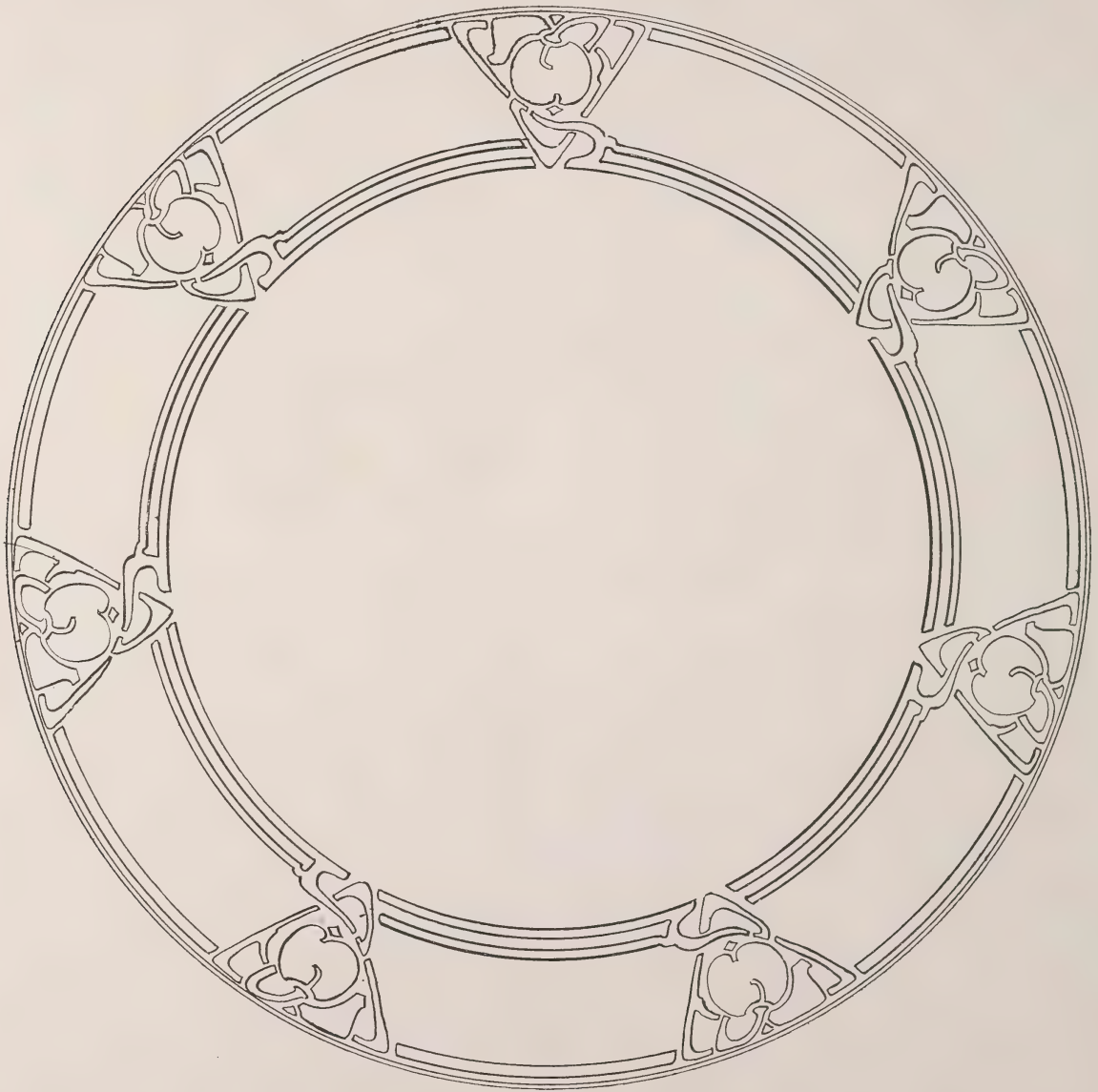
When dusting in several colors in one fire the oil is applied very thin without padding. Oil and dust one color at a time. Straighten the edges carefully after dusting with an orange stick and then the next oiling can be painted right up to the line without running into it just as you would paint in a color.

L. M. V.—Will you kindly give me the correct proportions of Hancocks Hard, soft and medium enamel and Relief white used 1st on French and German, 2d on Satsuma and Belleek?

For mixing enamels use 1 part Hancocks Hard White Enamel, 4 parts M. & H. Relief White, a touch of flux and whatever color you desire. Rub it through thoroughly without any medium and then use a thin quality of Lavender Compound for a medium. This same mixture can be used on Belleek or Satsuma by using just a little more of the enamel or the same proportions can be used by using the medium enamel.

Anxious—In making the "Acid etched Borders" what is best to use in painting the design and the rest of the plate so the acid will not run and will eat only where you want it to?

Use "Turpentine Asphaltum Varnish" as a resist for the acid work.

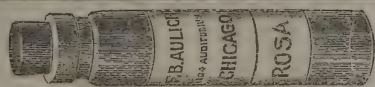


FRUIT PLATE, APPLES—FLORENCE MILTON

(Treatment by Jessie M. Bard)

OUTER band, large leaf and two inner bands are Green Gold. Stem of the Apple and the 2d band from edge are oiled and dusted with Bright Green, remainder of the de-

sign except the apple is Dark Blue for dusting. Apple oiled and dusted with 2 parts Yellow Red and 1 part Yellow Brown.



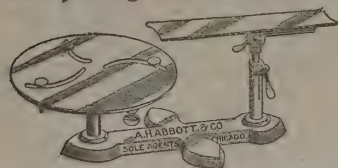
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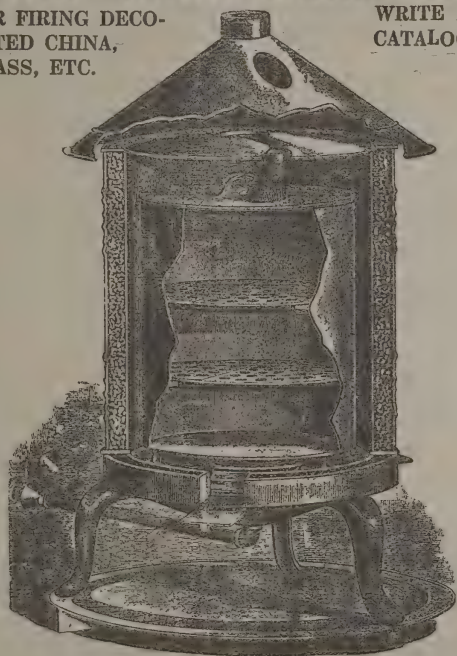
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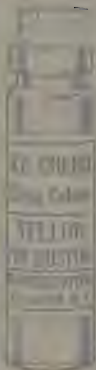
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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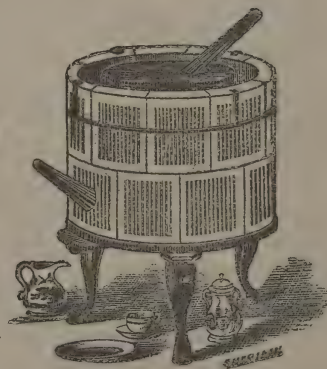
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KERAMIC STUDIO

Vol. XV. No. 9.

SYRACUSE, NEW YORK

January 1914



ANY, many times have the editor and publishers of *Keramic Studio* talked over plans for improving the Magazine and many are the times we have sighed and said: "if only we could increase the circulation sufficiently to warrant it." But that circulation, while healthy enough to keep us in bread and butter, has not reached the point where we can afford the improvements we have in mind. It is satisfactory to the advertiser who gets good returns for his advertisements, but the subscription list itself remains at a point where one would think that the number of china decorators in the United States was very limited, and where it would be suicidal to spend more money in improvements of the Magazine. The reason for this discrepancy, as we will explain further on, lies in the fact that each issue is read by five or six times more readers than there are subscribers.

Now one of the things we want most to do, and we can do it if we succeed in increasing the subscription list some two thousand names above our average, is to give every month two color supplements, one naturalistic, one conventional.

China decoration is on the increase, and there is no valid reason why *Keramic Studio* should not have a ten to fifteen thousand circulation at the very least, and if we could have that, many are the improvements we could give, besides the double color supplement. But there are reasons why the list remains below these figures—and many letters in our daily correspondence repeat the tale.

In the first place, many content themselves with reading it and tracing the designs at the public library. We have seen copies of each issue absolutely worn to rags from use in libraries and in large art schools. Of course there are china decorators who are too poor, not only in pocket but also in work, to subscribe \$1.00 every three months, or should we say too poor in pocket because so poor in work, or shall we say, so poor in pocket and work because so short sighted as to think they can get all the inspiration and help they need by poring over *Keramic Studio* once a month at the library instead of owning their own copy.

But the china decorator who is going to amount to something is the one who appreciates the value of instruction and is willing to stint herself in some other way in order to have that instruction in the best way and the most useful form. Such a decorator should have her own file of *Keramic Studio* because it is the only publication that can keep her in touch with every new movement. It is the only ceramic monthly publication for the china decorator and by keeping her file for daily reference, she can refresh her memory on the things she wishes to try. She can make careful tracings of the studies she wishes to use and keep them in a filing cabinet or boxes, all of a kind together ready for instant reference. Some things that appear too difficult on first sight, after repeated studying appeal to her as just the things she wants most to do. It is like reading a foreign language, at first sight, it is hardly understandable, at the second glance it begins to mean something; a third reading and the meaning and beauty of

the passage becomes clear. So to these china decorators who see *Keramic Studio* only at the library we would say, for your own sakes, if not for ours, own your copy. But to each of our readers who really appreciate what they are getting we would say "You owe it to us who work so hard to give you everything helpful we possibly can. Don't you think you owe it to us to pay for your own copy? and if you want to see the good work go on won't you urge every one else to do the same?"

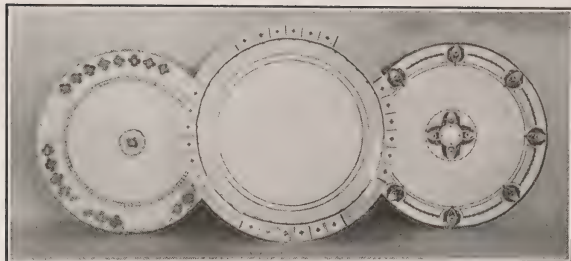
A number of teachers who ought to know better because they have to work to live just as we do, write as did a good friend the other day, thanking us for calling attention to our club offers but saying that her pupils had no interest to subscribe as they could use her copy in the studio. She forgets that in this way her own file will be ruined for future reference as well as that, to be a conscientious teacher, she should urge them to work at home as well as in class so that they will do her credit. An exhibition of student's work and the testimony of the student herself who goes about saying what a fine teacher Miss ——— is, because she makes her pupils so independent and able to help themselves at home, these are the very best advertisements a teacher can have and she will lose nothing in the price of lessons—for as her reputation increases, the more students she will have and the higher price she can ask. So here too is a case of short sightedness in not hustling to get up a club among her pupils and thereby not only gaining the premium, but adding to her own reputation.

Then there is another type of teacher, of whom we hear from time to time, but thankful to say these are not so abundant; who use designs from *Keramic Studio* but carefully keep the magazine out of sight so that their pupils may not know the source of their inspiration. These are the most short sighted of all, for one of these days, one of these pupils, or may be more, will find out the source in some other way, and then they will lose all credit for *anything* they have done no matter how original or sincerely worked out, and in the meantime all of these short sighted folk are cheating themselves out of two color supplements a month, for we cannot pay for the extra study on the present basis, but if they will hustle themselves and raise our subscription list a little higher than it has been so far, they will not be long in receiving that added help regularly.

Finally—dear ceramic family and loyal friends—you, who appreciate *Keramic Studio* and the good work it has done and is doing—wont you show your spirit of loyalty this New Year by doing what you can to work for *Keramic Studio* and get new subscriptions? You will not find us unappreciative—not only will you receive the club premiums, but if we get the additional subscriptions before the May anniversary number is out, you will begin at that exact date to receive two color supplements to content your hearts and we won't forget you either. There are other benefits to come.



In this number we give illustrations of the work shown by the Chicago Ceramic Association, and we expect to soon give an account of the December exhibit of the New York Society. Photographs of interesting exhibitions are always valuable material for *Keramic Studio* readers, provided the photographs are good and clear and show well the designs.



NEWARK CLASS IN CHINA DECORATION

Maud M. Mason

I am sending you a group of photographs of some work done in my class in the Industrial School in Newark last year. It was a most interesting experience on my part at least, to teach our work, design and its application to ceramics, in a large class of this kind where the instruction had necessarily to be in a great measure of a general character. There were forty-five pupils registered in the class so you can imagine what a busy time I had. The result was most satisfactory, however, as a beginning to myself and the school also. I was prevailed upon to take it up again this year although I had decided to undertake other work instead—and have a larger class than last year with nearly all of the old ones back—preference being given to former students. I find that Newark is a most progressive place and a pioneer in many directions and the school tells me that this is the first class in overglaze ceramics introduced into an industrial art school in the country. It is under the direction of the Board of Education and I was delighted to get an entering wedge into schools of this class, as I felt that our greatest hope in the growth artistically in ceramics will be due to the right teaching in big schools of this kind. It has been a source of much pleasure and satisfaction to me and I felt sure you would be interested in this work. Let us hope that all other schools throughout the country will become interested in introducing a ceramic department also.

[Reproductions of the photographs all shown on this page.—Ed.]

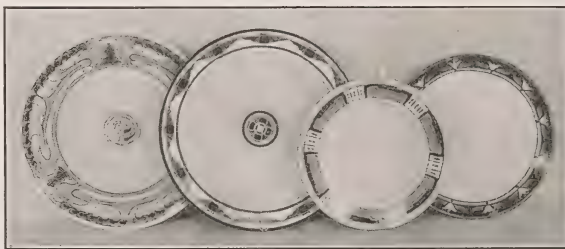
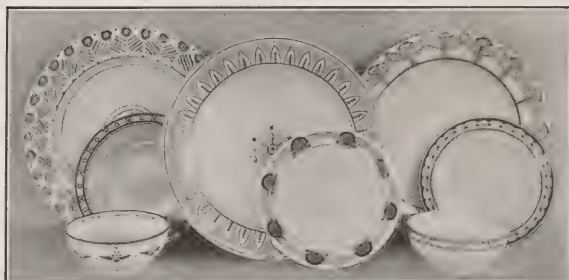


PLATE (Page 137)

Anna V. Lingley

OIL bands, all but the small square in the broken band, the lower part of the open triangular design and the upper part of the solid triangle and dust with Water Green



No. 2. Oil the remaining parts of the two triangular figures and dust with Florentine Green. Oil the remaining parts of design and dust with Deep Ivory.

❖ ❖

ORCHIDS (Supplement) HELEN BECKER

Treatment by Jessie M. Bard

LIGHTEST tone in blossom is Violet and a little Deep Blue Green, shaded with Violet, a very little dark Purple and Banding Blue. Light purple tones are Ruby and a little Violet and the darker tones are Ruby and a very little Black. Yellow tone is Albert Yellow shaded with Yellow Brown. Outline in Black. Stems, Auburn or Dark Brown with a little Yellow for the lights. Leaves, Moss Green and a little Yellow Green for the lightest tone with a little Brown Green added for the darker tone and Shading Green added to that for the very darkest. Background, Pearl Grey and a little Violet and Yellow for the lightest tone and a little Copenhagen Blue for the darker tone.

❖ ❖

BEGONIA (Page 133)

Hannah B. Overbeck

OIL the leaves and dust with Glaze for Green. The stems are oiled and dusted with Mode, then the blossoms are oiled and dusted with Rose. Second Fire—Oil the background and dust with Glaze for Green, clean out the flowers then fire.

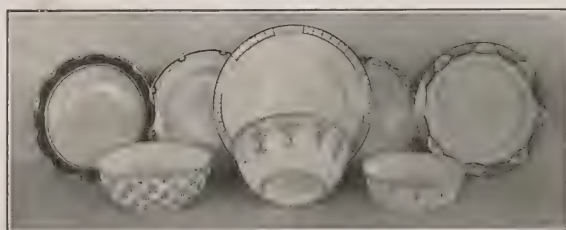
Next firing—Oil the leaves and dust with Florentine Green, then clean out the veins and then shade the blossoms with Rose and a little Mode.

❖ ❖

CUP AND SAUCER (Page 136)

Anna V. Lingley

PAIN'T all the design in Gold except the small square and the figure above it, these are painted with 2 parts Yellow Green, 1 part Apple Green, use the color rather thin and paint it rather heavy using a flowing motion.





ORCHID "CATLEYA TRIANAE"—HELEN BECKER



BEGONIA—HANNAH B. OVERBECK

(Treatment page 132)



FERNERY, BLEEDING HEART MOTIF—CLARA L. CONNOR

OUTLINE in Dark Grey and Blood Red equal parts. Second Fire—Oil dark space at the top and dust with 3 Pearl Grey, 1 Apple Green, 1 Shading Green, 2 Grey for Flesh or Dark Grey. Oil leaves and stems and dust with 2 Yellow Green, 1 Violet, 3 Pearl Grey, 1 Ivory Glaze. Oil flowers and dust with 2 Yellow Red and 1 Yellow Brown. Oil background and dust with Pearl Grey and a very little Apple Green.

DINNER SET (Pages 135, 136)

Albert W. Heckman

FOR the outer bands and connecting lines use Yellow Green. Grey with a touch of Black to tone down the green. For the flower forms and stems use two parts Pearl Grey and one part Violet No. 2. If one may have a preference for a certain color on their dinner set it may be used in place of the violet. The

small dots in the center of the flower forms are a Bright Yellow.

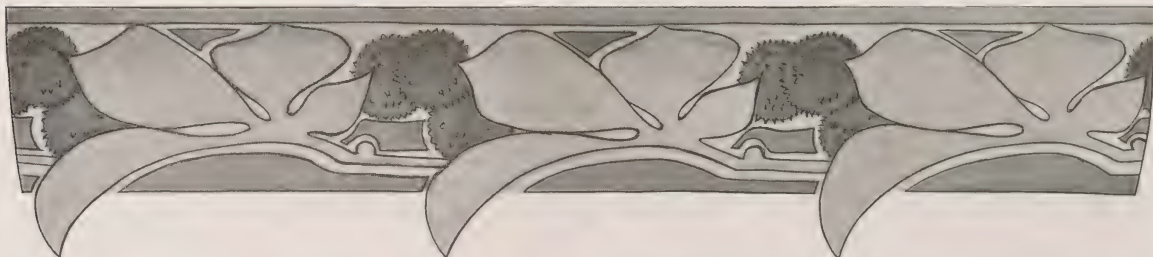
The design for this set looks equally well when painted with gold or green gold over china that has been tinted a delicate cream color. Add a bit of bright color for the small dots and center upright stem and also insert a thin hair line of color between the double connecting lines.



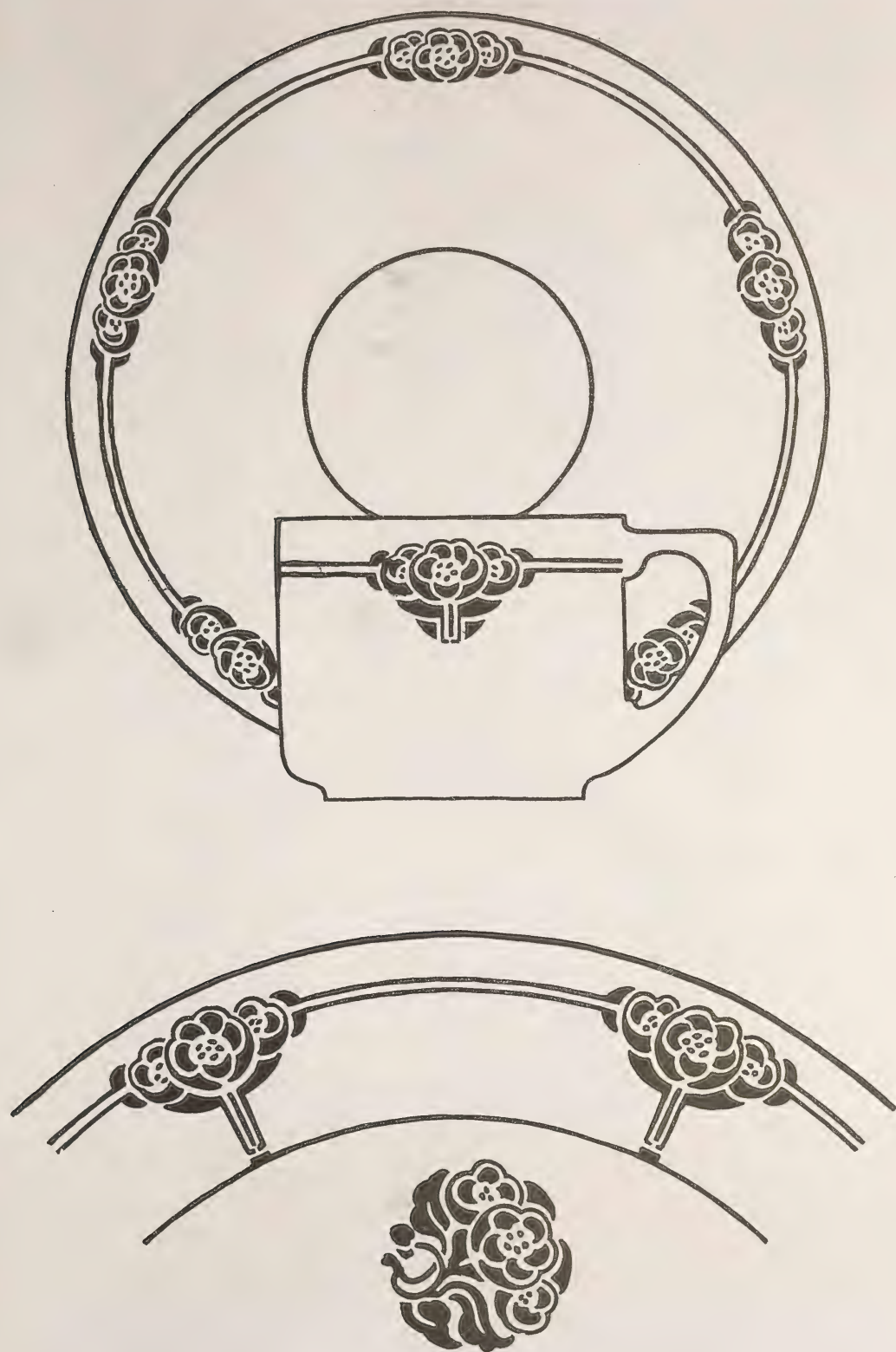
BOWL BORDER IN HORSE CHESTNUTS

Dorris D. Mills

TINT lower part of bowl Light Yellow Brown, border same, shade darker. Leaves Olive Green with a touch of Auburn Brown. Nuts Auburn Brown. Spots Blood Red with a touch of Auburn Brown. Nuts outlined in Gold, rest outlined in Dark Brown. Band at top same as leaves. Design can be all outlined in Gold or Black. Line bowl with Yellow Brown Lustre.



BOWL BORDER IN HORSE CHESTNUTS—DORRIS D. MILLS



DINNER SET—ALBERT W. HECKMAN

(Treatment pages 134 and 136)



DINNER SET—ALBERT W. HECKMAN

(Treatment by Jessie M. Bard)

PAIN'T all the design with Green Gold, except the spots in center of flowers and the center vertical lines; these are painted with 2 parts Yellow Green and 1 part Apple Green, also paint a narrow line of the Green between the two horizontal lines. A thin wash of Yellow Lustre or a soft yellow tint may be added between the design and the edge of plate.

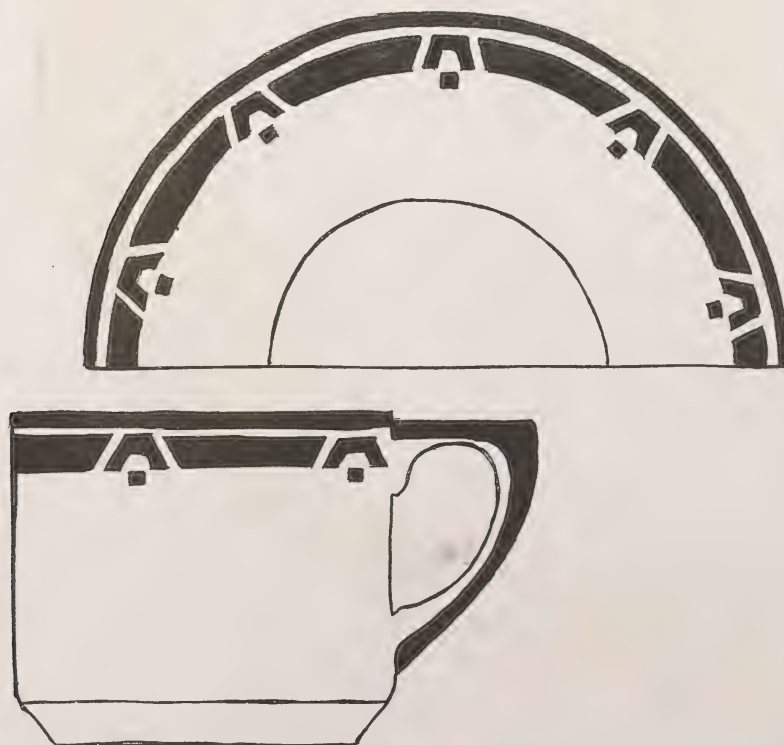
TREATMENT No. 2

Flowers and buds in Silver or White Gold. Remainder of design in Green Gold. Small spots in flowers and buds, 2 parts Banding Blue, 1 part Copenhagen Blue. Space between design and edge of plate in Pearl Grey and a little Deep Blue Green.

TREATMENT No. 3

Oil flowers, center vertical stem, line and the small bar under the stems and dust with Mode. Oil remainder of design and dust with 3 parts Florentine Green and 1 part Bright Green. Oil band between design and edge of plate and dust with 2 parts Ivory Glaze and 1 part Florentine Green. Paint small spots in flowers and buds with Albert Yellow and Yellow Brown.

This design may also be etched. Paint the asphaltum over entire design and over all the background leaving a narrow space half the width of the stems all around the design. Treatment No 1 and 2 may be used for the coloring.



CUP AND SAUCER—ANNA V. LINGLEY

(Treatment page 132)



PLATE—ANNIE V. LINGLEY

(Treatment page 132)



ANEMONE VIRGINIANA—HANNAH B. OVERBECK

JAPANESE ANEMONE (Page 139)

Treatment by Jessie M. Bard

OUTLINE in Black. Blossoms are left white and shaded with Brown Green and Yellow with a little Violet added for the deeper shadows. Center of blossom is Yellow Green and Moss Green shaded with Brown Green and a little Shading Green. Paint a yellow wash over the stamen with Yellow Brown and Yellow. Stems and leaves are Apple Green and a little Moss Green for the lightest tones with a little Brown Green added for the middle tone and Shading Green and a little Grey and Brown Green for the darkest tone. Background Deep Blue Green and a little Yellow for the lightest tone, shaded to Deep Blue Green and Sea Green. Darkest tone Shading Green, Moss Green and a little Brown Green.



ANEMONE (Page 142)

Mary Burnett

PAINT leaves with Yellow Green and Shading Green for dark in leaves and the lights are Apple Green and Yellow for Painting. The stems are Yellow Green and Mauve. The flowers are Rose. The centers are Yellow for Painting and Yellow Brown.



JARDINIERE (Page 141)

Treatment by Jessie M. Bard

OIL entire surface of jardiniere and dust with 1 part Grey Yellow and 3 parts Pearl Grey. Second Fire—Oil all darkest tone and dust with 3 Pearl Grey, 1 Apple Green. Oil darkest grey tone which forms the cock, and dust with 3 Pearl Grey, 1 Yellow Brown and 1 Blood Red. Oil the darker grey background tone and dust with 1 Pearl Grey, 1 Dark Grey or Grey for Flesh, 2 Yellow Brown. If an outline is desired use 2 Dark Grey and 1 Blood Red.



Anemone Virginiana



JAPANESE ANEMONE—C. L. WIARD

(Treatment page 138)

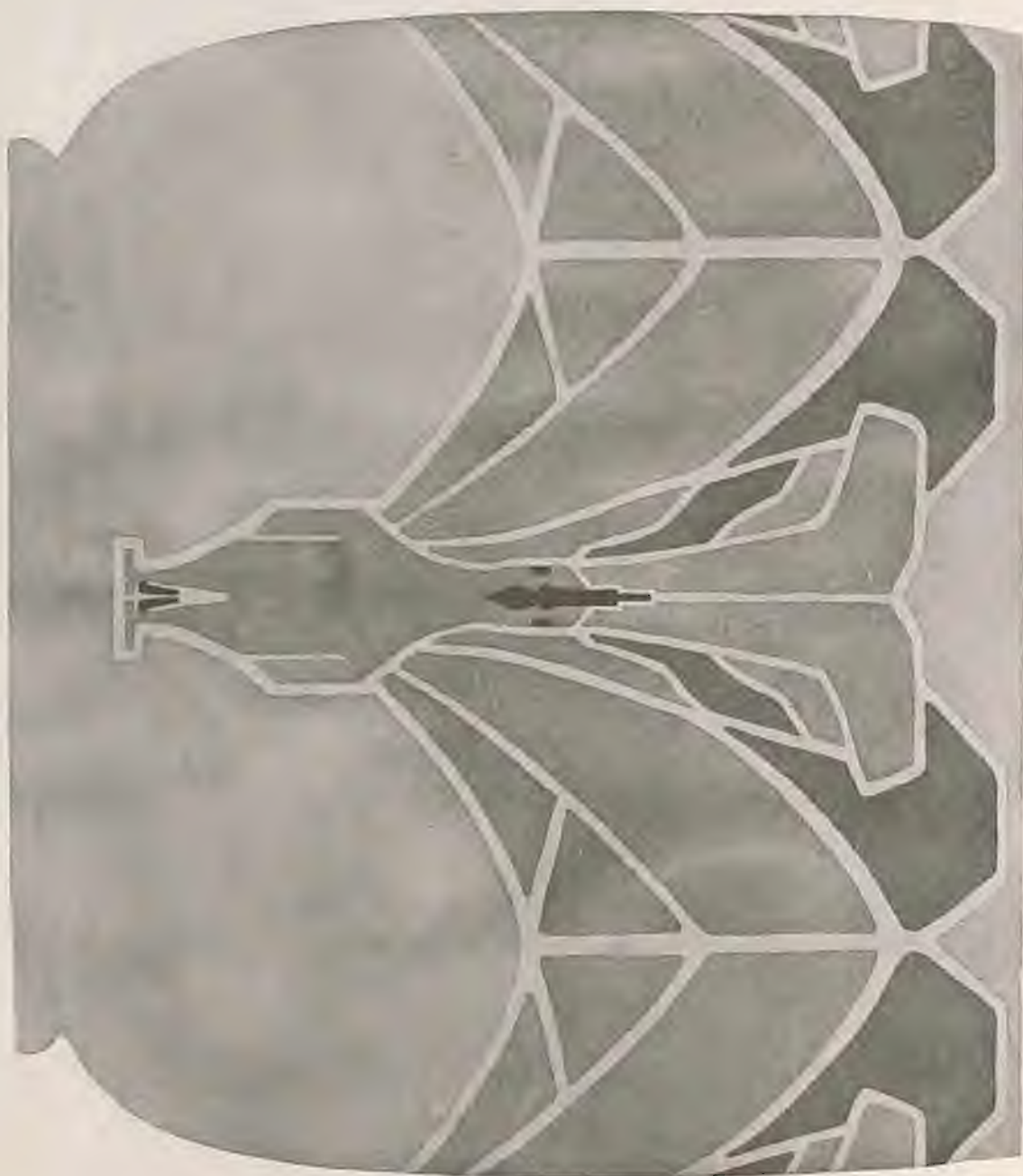


OUTLINE with Dark Grey or Grey for Flesh.
 Second Fire—Oil the flower and the wide band above it and dust with 3 parts Yellow Brown, $\frac{1}{2}$ Albert Yellow, 1 Ivory Glaze. Oil remainder of design and dust with 3 Pearl Grey, 1 Moss Green, $\frac{1}{2}$ Albert Yellow.

Third Fire—Oil over entire surface and dust with 3 parts Ivory Glaze, 1 Pearl Grey, a very little Yellow Brown.



CUP AND SAUCER AND PLATE—LILLIE PETERSON



JARDINIÈRE, THE RED COCK—HANNAH B. OVERBECK

(Treatment page 138)



ANEMONE—MARY BURNETT

(Treatment page 138)



NEW JERSEY MEADOW WEED—ALICE W. DONALDSON

Flowers pale Yellow, under sides of petals much darker. Stamens bright Yellow. Pistil, light Blue Green. Seed pods and under sides of leaves, light Yellow Green. Leaves, Sage Green.



BIRD STUDIES—EDNA MANN SHOVER



FISH DESIGN FOR PLATE—MAY B. HOLSCHER

(Treatment by Jessie M. Bard)

OUTLINE with 1 part Black and 2 parts Banding Blue. Second Fire—Oil the outer band, the dark spaces at the end of the wave and dust with 1 part Banding Blue, 1 Aztec Blue, 1 Dark Grey or Grey for Flesh. Oil all the remaining darkest tones and dust with 1 Banding Blue, 1 Aztec Blue, 2 Pearl Grey, then use this same mixture and add 2 parts Ivory Glaze and dust the background back of fish with

it. Oil the leaves and dust with 3 parts Pearl Grey, 1 Apple Green, 1 Shading Green, 1 Dark Grey or Grey for Flesh. Oil the light part of wave and the light space in the inner narrow border and dust with Glaze for Blue. Oil the fish and the center of plate and dust with 4 Ivory Glaze, 1 Pearl Grey, 1 Yellow Brown. Oil light space in the eye and the mouth and dust with 1 part Yellow Brown and $\frac{1}{2}$ part Dark Brown.



PITCHER, WILD ASTERS—ALICE SEYMOUR

PAIN'T the light flowers with a very thin wash of Deep Blue Green and a little Sea Green and shaded with the same colors applied a little heavier. Center of flower is Albert Yellow for the light shaded with Yellow Brown. Darker flowers add Banding Blue for the lights and Royal Purple for the darkest touches. Yellow Brown and Dark Brown for the centers, Violet and Deep Blue Green for the shadow

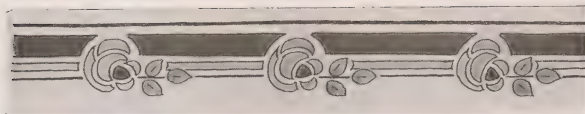
blossoms. Stems are Moss Green and a little Deep Blue Green. Dark bands are Gold. Wide band at the top and bottom are Banding Blue and a little Moss Green. The two narrow light bands are Deep Blue Green and a little Moss Green.

The color through center of pitcher is a thin wash of 2 parts Yellow Brown and 1 part Yellow Green.



DOGWOOD BLOSSOMS—M. PHILLIPS

(Treatment page 148)



BORDER—IDA C. FAILING

BANDS are gold. Paint roses with Old Rose or a thin wash of Blood Red, use the color a little heavier for the dark center. Outline with Blood Red and just a touch of Violet. Paint leaves with Moss Green and a little Grey For Flesh and outline then with Grey For Flesh and a little Shading Green.

DOGWOOD (Page 147)

Treatment by Jessie M. Bard

PAIN'T a very thin wash of Blood Red over the pink tips of the blossoms, Albert Yellow and a very little Brown Green for yellow tones, Violet and a little Yellow for the cool shadows and Brown Green and a little Yellow for the warm shadows. Leaves, Moss Green and a little Dark Grey shaded with Brown Green. Stems, Brown Green and Yellow and a little Yellow Brown added in the shadows. Background 2 parts Pearl Grey, 1 part Dark Grey and a little Yellow Brown. Shadow blossoms in background are Violet and a little Copenhagen Blue.



BORDER—RUTH M. RUCK

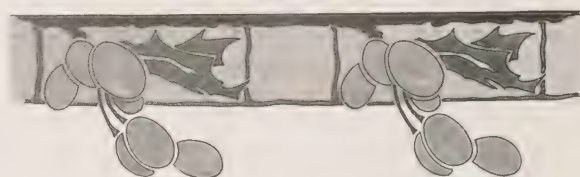
Treatment by Jessie M. Bard

OIL the background, or if the design is used for a bowl, oil over the entire surface and dust with 3 parts Pearl Grey, 1 part Ivory glaze and a touch of Shading Green.

Second Fire—Oil all parts of the design and dust with Water Green No. 2 and outline with Black.



BORDER—MARGARET LATHAM



BORDER—CLARA L. CONNOR

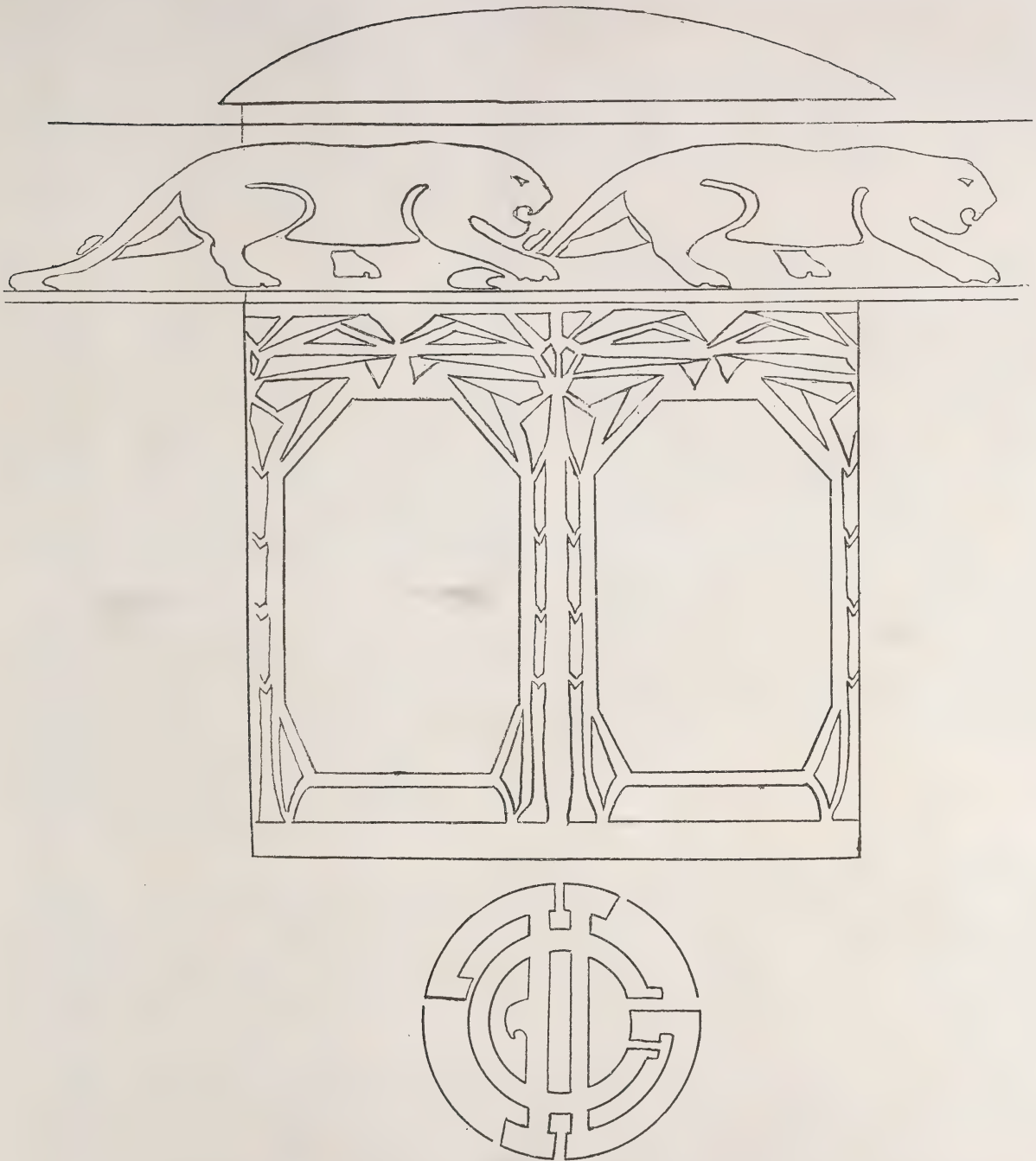


JAR WITH TIGERS—KATHERINE W. LINDSEY

(Treatment by Jessie M. Bard)

OIL over entire surface and dust with 4 Ivory Glaze, 1 Grey Yellow, 1 Yellow Brown. Second Fire—Oil dark in tigers and dust with 1 Yellow Brown, 1 Dark Brown, 1 Dark Grey or Grey for Flesh. Oil all other dark tones in design and dust with $\frac{1}{2}$ Yellow Brown, 1 part Dark Brown or

Auburn Brown. Oil the large light tones and the dark grey ground and dust with 2 Pearl Grey and 1 Yellow Brown. Oil the sky, foreground and small light tones and dust with the same coloring as for first fire. Oil the flowers and dust with 1 Yellow Red and 1 Yellow Brown.



TIGER TOBACCO JAR—FLORENCE A. HUNTINGTON

Treatment by Florence A. Huntington

TINT entire jar with brown and wipe out the path around trees and band at top of jar also the monogram on cover. Second firing make tigers trees, and circle back of monogram, two tones deeper. Fill path with gold and outline with Black.

Treatment by Jessie M. Bard

THE background, back of tiger and all of the design except the tigers in Gold. Second Fire—Oil the tigers and dust with 2 Ivory Glaze, 1 Yellow Brown. Oil all other unpainted spaces and dust with 1 Grey Yellow and 3 Ivory Glaze.

EXHIBIT OF CHICAGO CERAMIC ASSOCIATION

Ione Libby Wheeler

THE twenty-first annual exhibition of the Chicago Ceramic Art Association was held at the Art Institute from October 7 to 31, practically all phases of overglaze decoration being included in the display.

An appreciation of the correct handling and decoration with regard to harmonious design, color and forms was evident in nearly all of the work. Many examples were displayed of the skilful handling of enamels in subdued tones and beautifully blended colorings.

"In all the crafts the simplest effects often require much technical knowledge. The old Chinese vases are nothing but form and color, but their simplicity is the expression of the most consummate skill in the potters' craft the world has ever known." In modern work the same principle is often followed in the application of lustre to interesting shapes, depending entirely upon the decorative quality of the varying tones of color, shading from light to dark.

In this display a fine discrimination in the choice of shapes was evident. Thirty-five pieces of lustre, varying from the copper lustre of "ye olden times" to the brilliant nasturtium, soft greens and shell pinks, showed how much greater is the variety of coloring in modern lustre than in the antique. There is no other medium in which the variety of metallic tints and the iridescent hues of the peacock can be so faithfully reproduced.

Miss Marie Bohmann has gained some very interesting effects with lustre, her "nasturtium-bowl" and small ruby vase being especially good. Miss Tilla Booth had some unusual lustre pieces and also showed a plate and bowl of very dainty coloring. A departure from the beaten track of conventional work was Miss B. S. Browsers' quaint tea-set of period decoration; it seemed like an echo from our grandmother's time. The ornament was cleverly adapted to the shapes and strong in color. Mrs. Anna V. Cornish was represented by two very attractive vases with interesting designs in Roman and Green Gold on nasturtium-lustre ground. A cup and saucer from the Persian and a large vase very rich in color and well designed was the work of Miss Amanda B. Edwards.

The prize offered by A. H. Abbott for the best vase was deservedly won by Miss Mary E. Hipple. The decoration was a thoroughly original design from the narcissus, worked out in gold, silver and lustre. Among other good pieces, this artist showed a tea-set with violet motif, a large bowl in rich deep coloring and a dainty basket with design in white gold.

The six pieces of a dinner set offered by Mrs. Isabelle Kissinger were given the Burley & Co. and Hasburg prizes. Technically, it was as correct as a piece of ceramic art could well be, the design being skilfully adapted to the varying

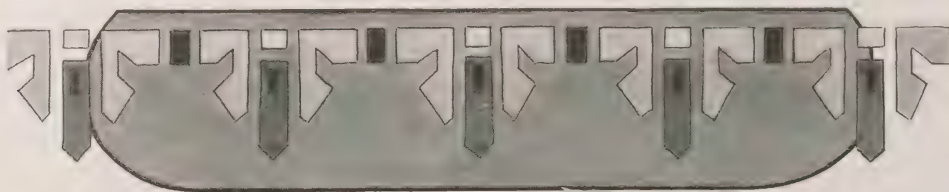
shapes. Some good lustre and enamel work and several interesting pieces using the violet motif complete this artist's showing. A beautifully executed salad bowl in subdued tones of grey, dull reds and blues with touches of gold, was the work of Mrs. Myrtle E. Lidberg. Another entry by the same artist was a bowl and plate with a color scheme of green, orange and grey.

A tea-set of six pieces with an interesting design skilfully applied in pink and gold, was the work of Miss Bertha L. Lockwood; she also showed a mayonaise bowl and a vase with a design of pond lilies in gold and green lustre. Mrs. Maud Myers offered a set of plates in geometric design of green and gold. She also showed a stein and a large Satsuma vase in enamels wonderfully rich in color. Mrs. Ralph Park displayed a vase with a gourd design in soft greys, greens and touches of subdued red on a green lustre ground, the paint cleverly blended in with the lustre. A dainty Satsuma box in enamel and a service plate completed her exhibit.

In the competition for the Sleeper Gold and Wheeler Lustre prizes, Mrs. Rena O. Petterson, a new exhibitor, received the award for a charming vase. This piece showed the artist's appreciation of the subtle and elusive quality of the lustre and a skilful handling of the gold. A Satsuma jar in green and lavender, a quaint tea-set, several excellent examples of enamel work and two interesting sets of table ware completed this showing. Miss Aurora S. Pierce's entries were all lustre pieces, a pitcher shaped vase in ruby lustre showed effects like Tiffany glass. A dull green tea caddy resembling a piece of Chinese Jade ware, a delicate shell like pink vase and a large vase in greenish gold tones made an interesting variety. Mrs. Louise A. Rees, another new exhibitor, presented a plate, cup and saucer with a quaint and pleasing violet design. Mrs. Rood's collection comprised a bowl interesting in design and strong in color, a dresser set in crisp blues, greens, and pinks, a lustre vase in green and gold, a set of chocolate cups in warm tones of brown and gold.

The F. B. Aulich and Hasburg prizes were received by Mrs. Abbie Pope Walker for a very attractive punch bowl in enamels and gold, good in the design, accurate drawing, and confident handling of the enamels. A plaque in soft tones of grey, pink and green without outline was skilfully executed. A nut set in copper lustre with gold lining was very pleasing, also a claret pitcher in a harmonious color scheme of orange and green lustre, gold ground, bands of red gold and mat brown green base. Several Satsuma pieces in enamels completed her list.

The writer exhibited a number of lustre pieces, a three piece Satsuma tea-set, a syrup jug and plate and a service plate in etched gold. The latter piece was awarded a Hasburg prize.



FINGER BOWL—IDA C. FAILING

Trace design in outline with Grey For Flesh and fire. Second Fire—Dust dark with Water Lily Green. Light places with Glaze for Green, the white squares are Green Gold. If a background is desired give another firing and paint it in with Apple Green and Lemon Yellow very delicately.



Miss Bohman Mrs. Park Mrs. Rood Miss Brown
Mrs. Cornish
Miss Hipple Mrs. Peterson Mrs. Park



Mrs. Kissinger

Mrs. Cornish



Miss Booth Mrs. Rood Mrs. Myers
Miss Pierce Mrs. Edwards Miss Lockwood



Miss Bohman Miss Booth Miss Edwards Mrs. Lidberg Mrs. Rees



PRIZE GROUP

Mrs. Hipple
Mrs. Peterson
Mrs. Wheeler
Mrs. Kissinger

Mrs. Walker
Mrs. Kissinger



Miss Ione Wheeler

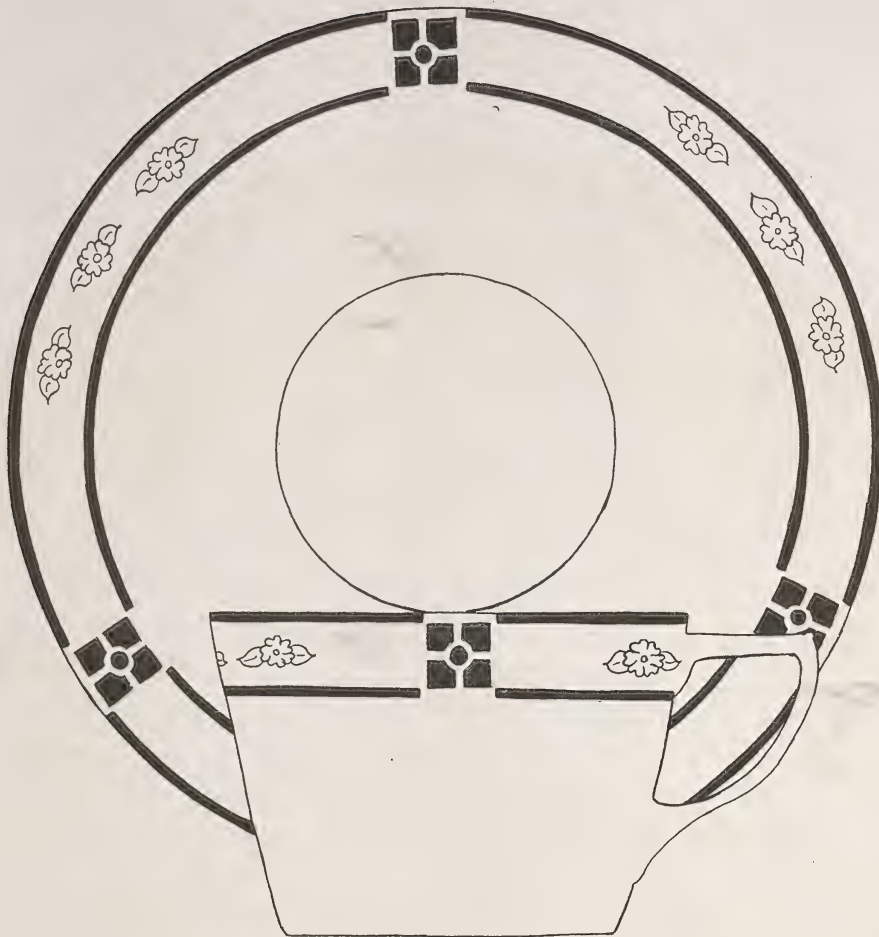


Mrs. Walker



BOWL DESIGN—MABELLE K. WELLS

Outline design in Black. Paint in dark parts with Gold; light parts with Silver.



CUP AND SAUCER—O. E. MINER

The bands and the square formed flower are Green Gold, also the outlines of small flowers and leaves. Paint the small flowers with Deep Blue Green and a little Sea Green and the leaves with Apple Green and a little Moss Green.

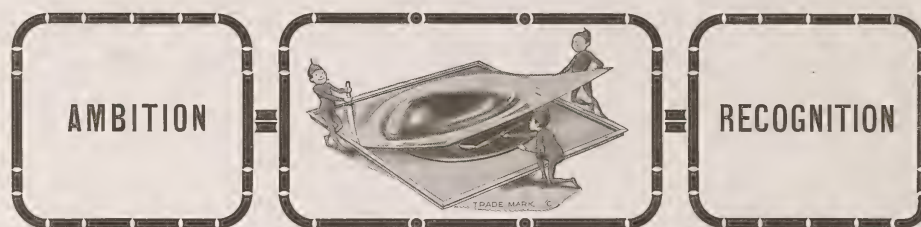


CONVENTIONAL BORDER—KATE CLARK GREENE

Outline design and fire. Then oil and dust design with 2 parts Grey for Flesh, 1 part Yellow Brown and 4 parts Pearl Grey.

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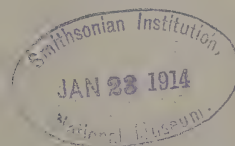
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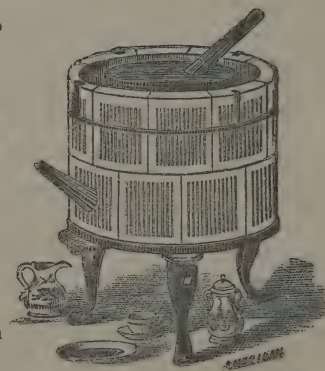
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CONVENTIONAL DESIGNS FROM FOUR WINDS POTTERY SUMMER SCHOOL

FEBRUARY 1914
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. XV. No. 10.

SYRACUSE, NEW YORK

February 1914



We are devoting this issue of *Keramic Studio* to the work of the ceramic design class of the Four Winds Summer School under Mrs. Kathryn Cherry. We present it to our students confident that they will find it abounding in useful material; all the designs having been made under the inspiration and with the correction of the teacher, they can be used with as perfect confidence as if made by Mrs. Cherry herself. Some of the other pupils not being able to attend the full six weeks, we were unable to secure specimens of their work but we consider that we have a very representative lot. Among those whose work we missed was Mr. Albert Heckman, who has been a correspondence pupil of Mrs. Cherry's for some time, but his fine work is well known by all our students.



For the benefit of those who have not yet reached the point where they know how to use the material presented to them, the following suggestions are made. The rectangular panels can be used on square boxes or trays, or repeated on cylindrical shapes. They can be arranged without the enclosing lines to make repeated borders or medallions placed on opposite or three sides of a bowl or vase, finishing the edge with color bands alone or broken at intervals by a single blossom. They can also be adapted to tiles. The round medallions can be used for tops of boxes, centers of bowls or without the lines, used as medallions on the outsides of vases or bowls. The odd "flower motifs" can be used in the same way, or made into borders by using connecting or enclosing lines. The same thing can be done with the garden motifs and the motifs from the all over patterns. Very handsome jars can be made by using the allover, adapting it to a simple shape. Any desired color scheme can be used beside those given in the supplement. The designs are all finer in the dusting colors, but your own colors may be made to approximate the effect. The borders are suitable for bowls, plates or cups and saucers or other shapes, by varying the width of the border to be in good proportion to the articles decorated. Any one with a little ingenuity can make new and interesting arrangements to suit whatever shape is chosen.

A good plan in choosing a color scheme is to make several tracings of the design to be used and fill these in with various colors till a harmonious combination is found. Do not be afraid to try all sorts of colors bright as well as dull. We are too much inclined to stick to the old and hackneyed color combinations. Some very brilliant colors may be used with charming effect, especially the in the garden motifs. A bright soft apple green, with a brilliant purple blue and a touch of orange or bits of scarlet and orange with a bluish purple and a rich pure green, or if the taste runs to more subdued effects, the grayed tones of Mrs. Cherry's own dusting colors are very charming and always just right. Many of the bolder flower motifs are extremely effective in etched gold, using two or three colors of gold or silver with a soft lustre and a bit of brilliant color or enamel. Most of these designs however, were carried out in dusted color and soft effects, enamel

and gold being reserved for the daintier pieces such as the Satsuma boxes and jars. The ground motif was used mostly with heavily dusted black outlines, filled in with gold or silver lines and soft tints of lustre. The designs which were executed on Sedji ware were usually in silver and flat enamels. The colors are dusted one at a time and edges thoroughly cleaned before another color is applied, in this way almost all the color can be laid in at one fire, giving an opportunity for strengthening and retouching in a succeeding fire.



CONVENTIONAL DESIGNS (Supplement)

(From Four Winds Summer School)

Treatments by Jessie M. Bard

LEFT HAND ROW, TOP TO BOTTOM

A. W. M.—Oil entire space and dust with three parts Dove Grey and one part Warm Grey. Second Fire—Oil darkest spaces and dust with Dark Blue for Dusting. Oil light blue spaces and dust with Grey Blue.

E. T.—Oil entire surface and dust with three parts Ivory Glaze, one Pearl Grey, two Deep Ivory. Second Fire—Oil darkest tone and dust with Mode. Oil the bright green spaces and dust with Bright Green. Oil yellow spaces and dust with Albert Yellow.

E. T.—Oil over entire surface and dust with three Ivory Glaze, one Albert Yellow, one Yellow Brown. Oil darkest tones and dust with five parts Black and one part Mode. Oil green spaces and dust with Bright Green, lavender spaces with Mode and red spaces with Yellow Red.

M. M.—Oil entire surface and dust with Dove Grey and a little Deep Ivory. Second Fire—Oil dark green and dust with equal parts Dove Grey and Bright Green. The light green is equal parts of Ivory Glaze and Bright Green. The blue is Dark Blue for Dusting. Oil the flowers and buds and dust with same color as in first fire using a little more Deep Ivory.

CENTRE ROW, TOP TO BOTTOM

E. T.—Oil darkest tones and dust with Black, the blue is Dark Blue for Dusting, the grey green is two parts Water Green No. 2 and one part Warm Grey. Yellow tone is Deep Ivory and a little Yellow Red. Second Fire—Oil over entire surface and dust with equal parts Dove Grey and Yellow for Dusting and clean the color from the flowers and buds.

Browne—Oil entire surface and dust with one part Rose, three Pearl Grey, two Ivory Glaze. Second Fire—Oil and dust darkest tone with two parts Mode and one part Pearl Grey. The light grey is one part Mode and three Ivory Glaze. Red is two parts Peach Blossom and one part Cameo.

E. T.—Oil entire surface and dust with three parts Dove Grey and one Cameo. Second Fire—Oil darkest tone and dust with three parts Black and one Blood Red. Green spaces are Apple Green and a very little Yellow Green. Flowers and buds are three parts Ivory Glaze and one Mode. Yellow centers are Deep Ivory.

F. G.—Oil entire surface and dust with three parts Ivory Glaze, one Pearl Grey, one Deep Ivory. Second Fire—Oil



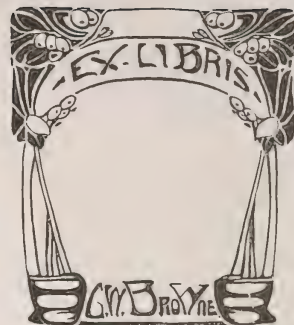
PHLOX—ELISE TALLEY (Treatment page 159)

all darkest tones and dust with two Yellow Brown, one Hair Brown, one Pearl Grey. Oil background and dust with same as first fire using two Deep Ivory and Yellow Brown. Pink tones are oiled and dusted with two Yellow Red and one Yellow Brown.

Browne—Dark green is oiled and dusted with Water Lily Green, the lighter green is Grey Blue. Flowers and buds two Albert Yellow and Yellow Brown. Second Fire—Oil over entire surface and dust with Dove Grey. Clean color from buds and flowers. Red centers are Yellow Red.

RIGHT HAND ROW, TOP TO BOTTOM

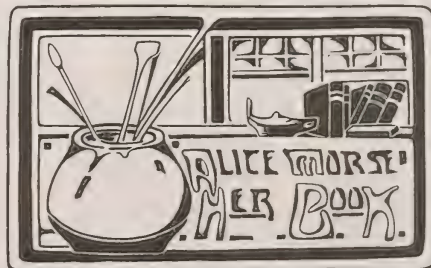
Browne—Oil entire surface and dust with Yellow for Dusting and a touch of Deep Ivory. Second Fire—Darkest tones



C. W. BROWNE



FLORENCE GOUGH



ALICE MORSE



FACULTY—FOUR WINDS SUMMER SCHOOL—MORNING CLASS

are oiled and dusted with Dark Grey and a little Yellow Brown. Light green is two Water Lily Green and one Ivory Glaze. Red flowers are two Deep Ivory and one Blood Red. Yellow buds are Deep Ivory.

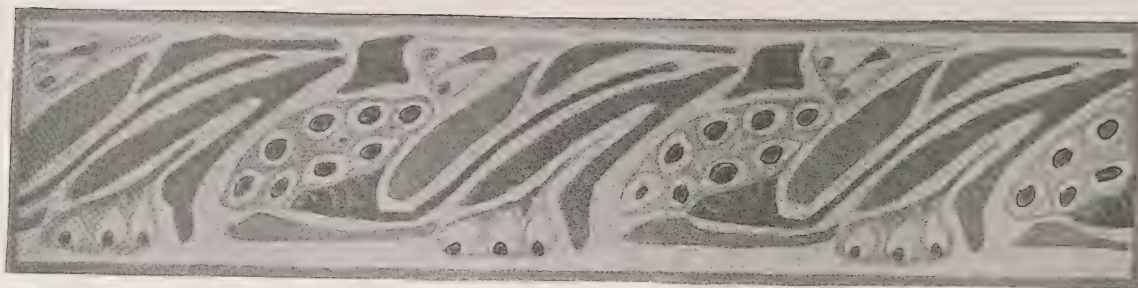
Browne—Oil the entire surface and dust with two parts Dove Grey and one part Glaze for Blue. Second Fire—Oil all dark spaces and dust with two Dark Grey, one Pearl Grey

and one Mode. The lighter grey is three Ivory Glaze and one Mode. Yellow is Albert Yellow.

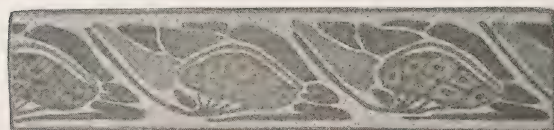
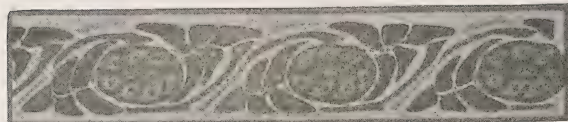
F. G.—Oil all over and dust with two parts Dove Grey and one Cameo. Second Fire—Oil darkest tone and dust with five parts Black and one Blood Red. Green is Florentine Green. Yellow spots are two Albert Yellow and one Yellow Brown.



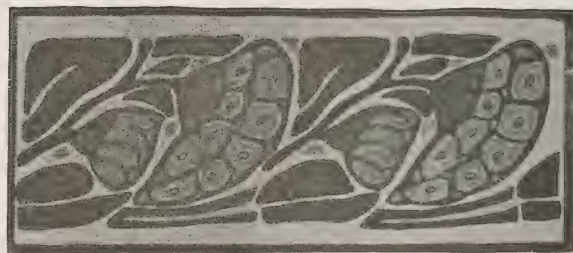
PICNIC AT STOLP'S GULLY—FOUR WINDS SUMMER SCHOOL



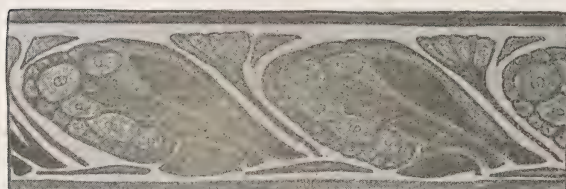
ELISE TALLY



ELISE TALLY



MYRTLE McCOY



F. GOUGH



J. JACKSON



MISS J. JACKSON



BORDERS FROM PHLOX—MRS. BROWNE

GRAPES (Page 163)

Jeanne M. Stewart

PALETTE, Banding Blue, Ruby Purple, Blackberry, Ivory Yellow, Lemon Yellow, Yellow Brown, Yellow Red, Wood Brown, Pompeian Red, Chestnut Brown, Turquoise Green, Yellow Green, Brown Green, Shading Green and Grey. These are the Concord Grapes, Stewart's Blackberry alone being used in them, except in a few not quite ripe in which a little Ruby Purple is used in brilliant spots. A thin wash of Banding Blue is used in light tones. The leaves may be kept in the soft dull greens and yellows and browns which are more harmonious with the dark blues of the grapes. A warm grey tone made with Stewart's Grey to which one

third Pompeian Red has been added may be made the prevailing tone in background and shadows. Grapes should be given three fires, with no background in first fire.

A TREATMENT FOR PHLOX

Paul Putzki

FOR white flowers use Grey, laying them in masses around the center Ruby or Violet. The purple variety is painted with Light Violet shading into Dark Violet around the center. For pink flowers use Light and Dark Carmine. Leaves Dark Green, Yellow Green, Brown Green and Black Green. Background is best in cool tones, using grey and green effects with a touch of violet.



PHLOX—ALICE W. MORSE



MRS. BROWNE



F. GOUGH



ELISE TALLY

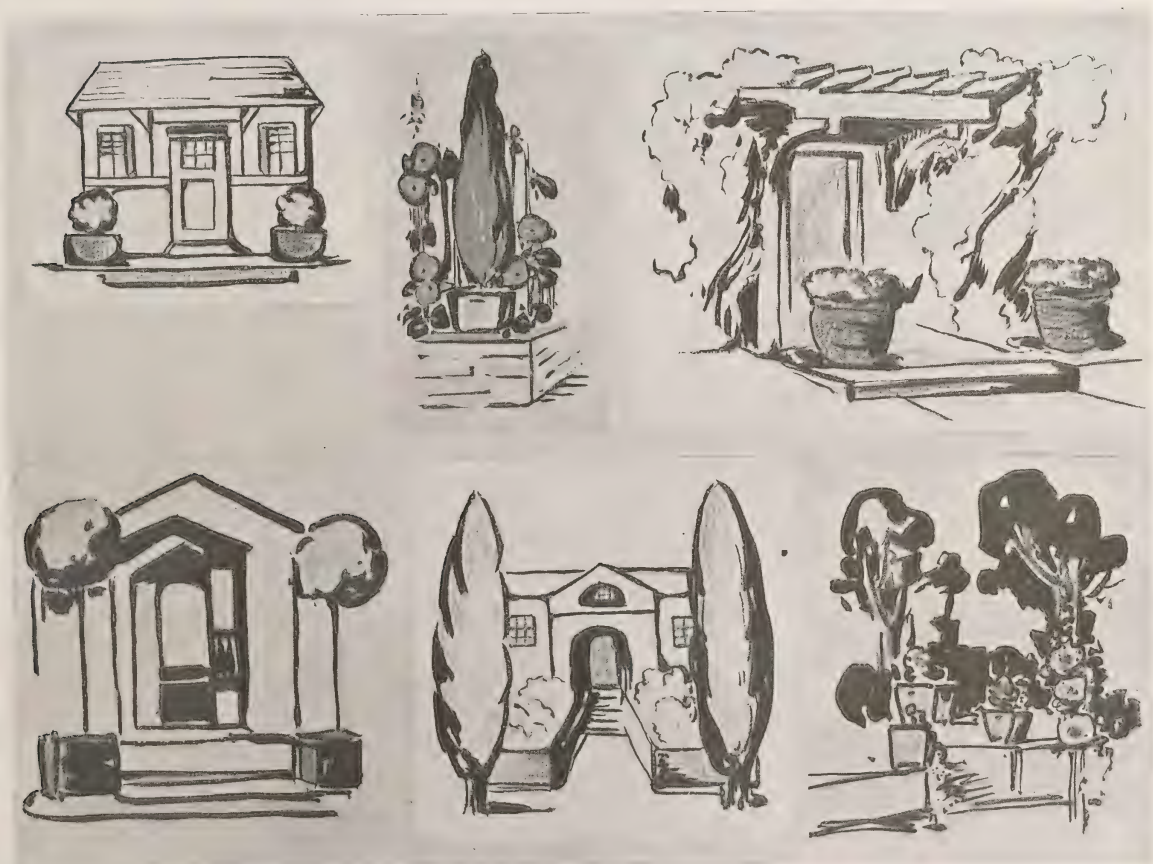


MYRTLE MCCOY

ALL OVER PATTERNS FROM PHLOX



MEDALLIONS, PHLOX MOTIF—MRS. A. B. SMITH



GARDEN MOTIFS—ELISE TALLY



CHRYSANthemum—RUSSELL GOODWIN

Outline design with Black and fire. Oil leaves, dust with Florentine Green. Stems dust with Water Green. Flowers dust with Cameo.

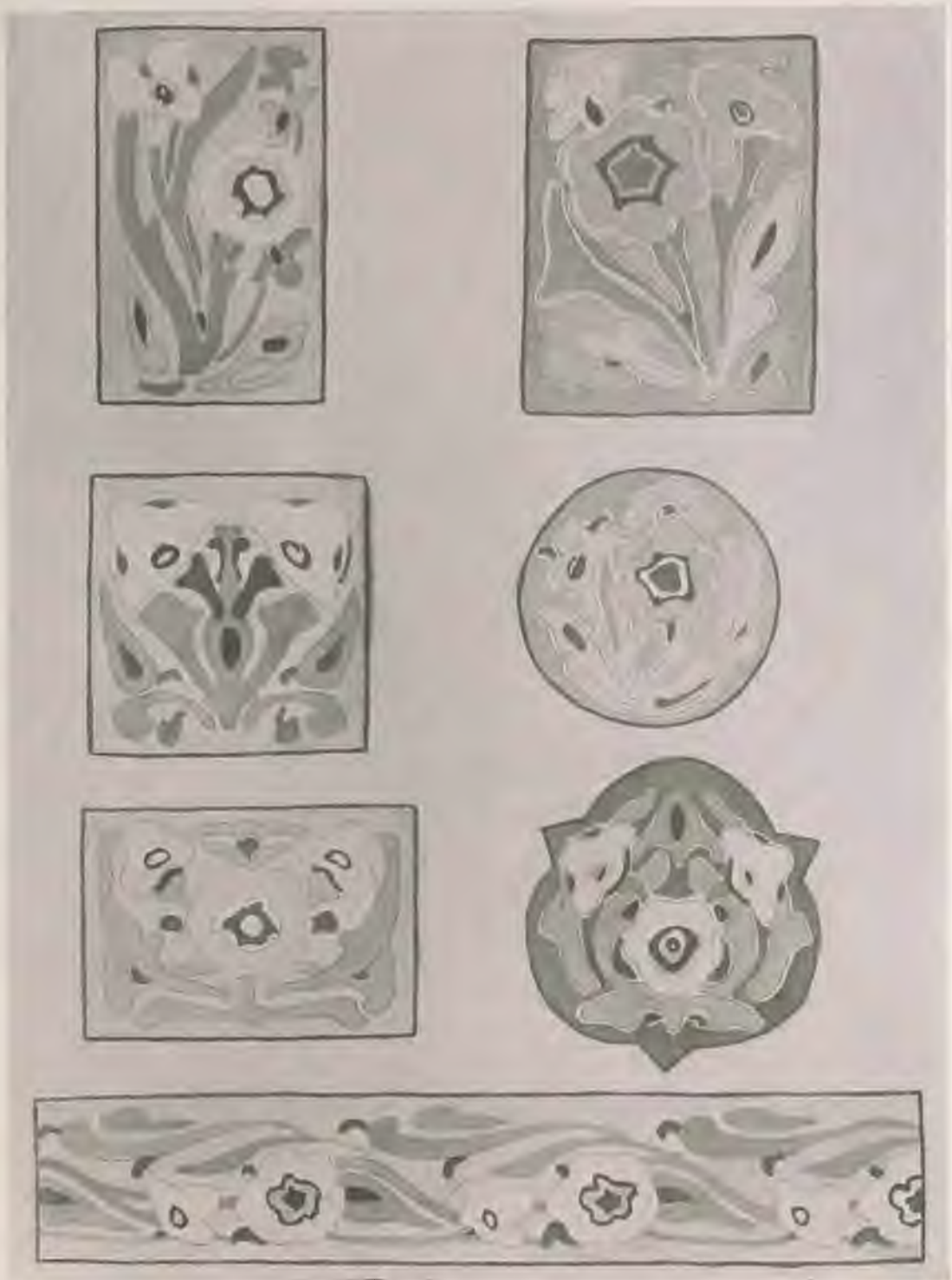


GRAPES—JEANNE M. STEWART

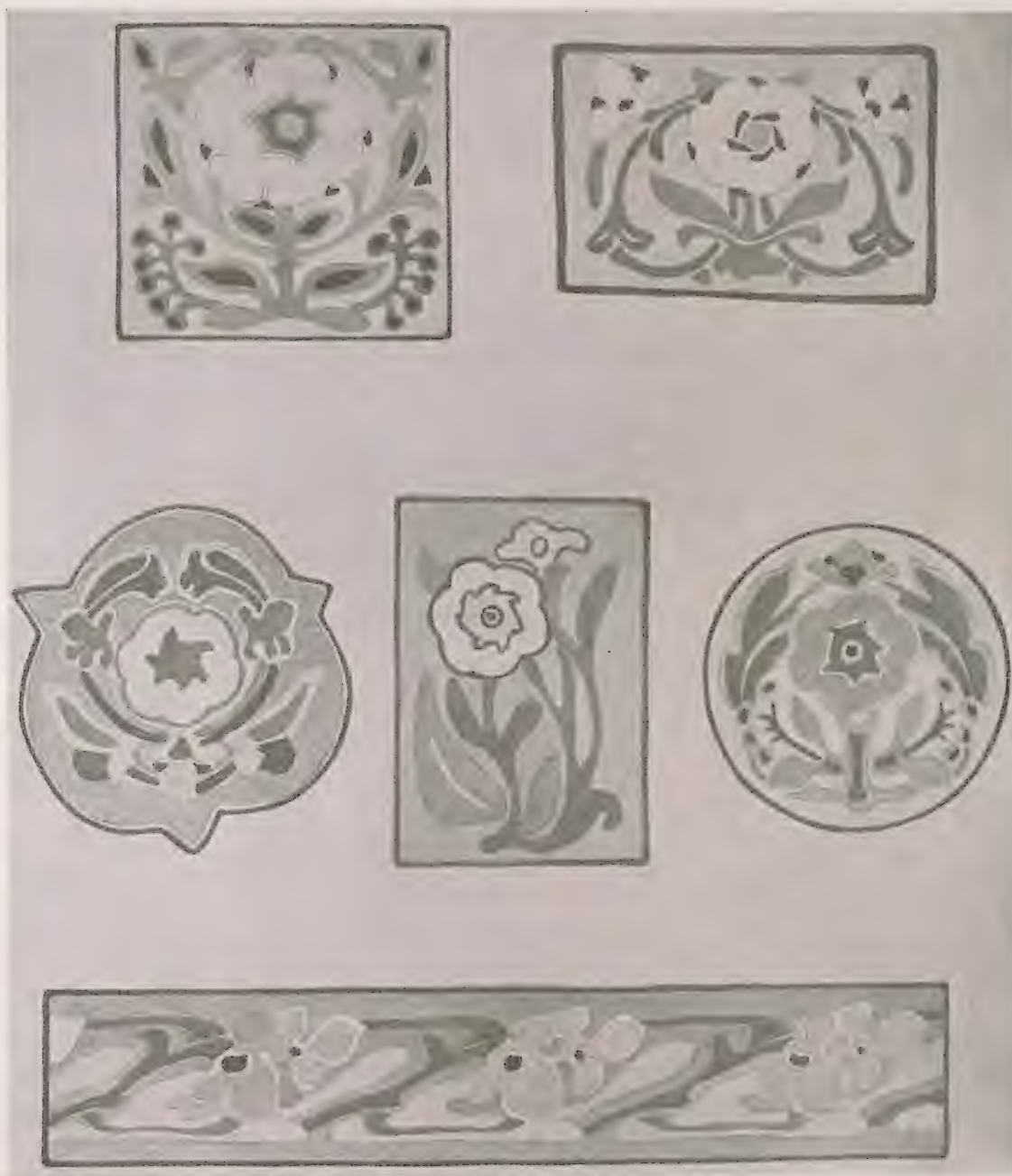
(Treatment Page 159)



ADAPTATION OF FLOWER MOTIF TO DIFFERENT SPACES—RUTH JOHNSON



ADAPTATION OF FLOWER MOTIF TO DIFFERENT SPACES—J. JACKSON



ADAPTATION OF FLOWER MOTIF TO DIFFERENT SPACES—MYRTLE McCOY



ADAPTATION OF FLOWER MOTIF TO DIFFERENT SPACES—ALICE MORSE



Oenothera Biennis
Evening Primrose

EVENING PRIMROSE (Page 169)

Hannah B. Overbeck

OUTLINE with Grey for Flesh, then fire, then oil all the dark leaves and dust with Florentine Green the light leaves and buds dust with Bright Green, then paint flowers in with Yellow for painting. The stamens are Blood Red and Mauve. Next fire—Oil background and dust with Dove Grey. Clear out the flowers and paint a little Apple Green in centers.



ANSWERS TO CORRESPONDENTS

S. M. T.—In ground laying can china be dusted twice without chipping, is it best to leave stand before beginning to dust, if so, how long?

2—How were the fine lights left in enclosed designs, as I am anxious to get that effect in dusting to outline my design?

3—Should unfluxed gold be used for edges as well as dotting on Belleek and Satsuma? Is it best to use powdered gold and pen for dotting?

4—Will a little ruby with pink enamel give a rich red for red poppies? I bought Persian Red but it was heavy and thick looking after firing.

5—Is it always best to outline a design for conventional then fire before commencing work?

1—Ground laying can be dusted twice if it is not applied too heavily. The length of time you leave it stand depends on how heavily the oil is applied, if the oil is applied very thin it can be dusted at once.

2—The light tone which forms the light line was dusted over the entire surface before the design was applied and the other tones were dusted over that after it was fired.

3—Unfluxed gold should be used for all purposes on Belleek, it is not necessary on Satsuma. It is not necessary to use the powdered gold for dotting, a brush would be better than a pen.

4—Yellow Red and a very little Ruby added to the white enamel mixture can be used for poppies.

5—When the entire design calls for an outline it is usually best to outline and fire though it depends largely on the treatment, if gold is used in the design it can often be applied at the same time as the outline.

E. E. P.—In your reply to D. G. S. in the December Studio you explained the use of dusting colors that touch up to the point of the dusting of the second color. May I ask you how to manage the powder of the second color so that

it will not fire into the first color? Do you cover the dusted part or is it possible to manage the colors neatly enough to keep the colors separate? How many fires will the mat colors stand? I have had some trouble with the Mat Olive Green peeling off and have rather thought that the second fire might have caused it.

When dusting with more than one color for a fire the darkest color is dusted on first so that if a little of the other colors get on, it will not affect it. When the spaces are small a smaller brush is used to do the dusting in order not to spread the color onto the other colors any more than possible. The mat colors will stand any number of fires. The cause of it peeling off is possibly due to the way it was applied, it may have been applied too heavily.

C. J. W.—I have the Revelation Kiln No. 6, have it in a dry room, fired yesterday, with the kiln full. Stacked the china with asbestos stilts. In it was German, Haviland and Satsuma ware; no lustre pieces. Fired two hours—beginning slowly—opened it six hours later and found the stilts had left three ugly marks on most every piece, especially on a stack of nine inch plates, which were both German and French. I have fired for seven years and never had this happen before. I have some stilts which have very sharp points, but some of my old ones left the same mark. If you can explain this I will be most grateful.

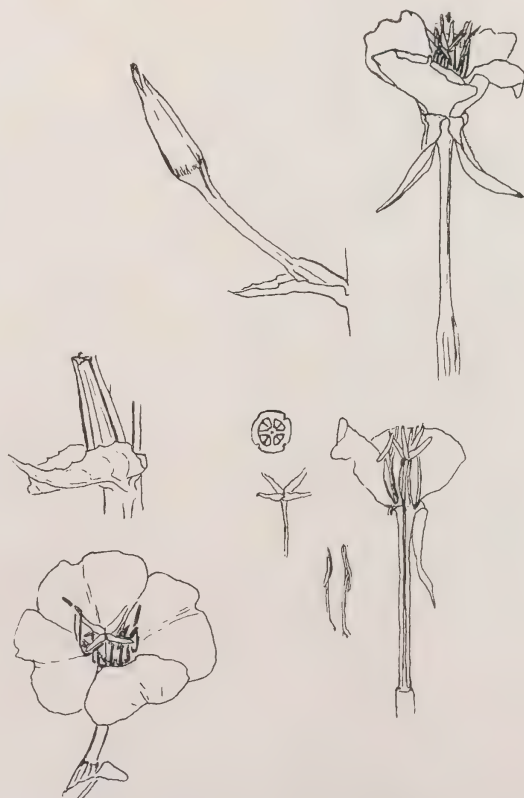
If you know of a reliable book on firing, or rather the most reliable, should be glad to purchase it.

Do not know the cause of the stilt marks unless you over-fired so that the glaze fused too much. But use clay stilts, not asbestos stilts.

You will find complete instructions on firing in our Class Room Book No. 3. A great deal about firing must be learned by experience.

J. C. K.—Will you kindly inform me what is the cause of a piece of china turning yellow in the firing? Some time ago a pair of salt and peppers decorated in gold initials and tops came out of the kiln, one as yellow as Belleek ware, the other perfectly white. Yesterday a footed berry bowl came from the kiln just as yellow, almost brown. Was decorated in turquoise blue and gold in narrow band, rest of the bowl was left white, but now it is almost brown. Everything in the kiln was alright. Can you tell me the cause of this? Can anything be done to make the bowl white?

The trouble with your china may have been caused by smoke in the kiln or it may have come in contact with something in the kiln though that is not very likely; it is hard to tell without knowing the make of the kiln. You might try to fire it again and give it a very hot fire, this may remedy it.



STUDIES FROM EVENING PRIMROSE



EVENING PRIMROSE—HANNAH B. OVERBECK

(Treatment page 168)



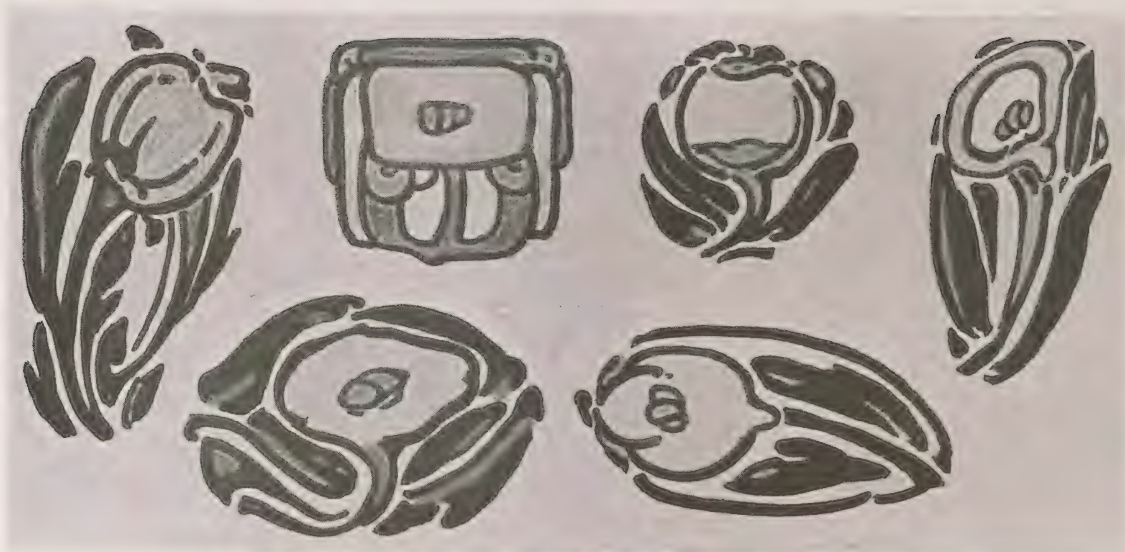
FLOWER AND FRUIT MOTIFS—MRS. BROWNE



FLOWER AND FRUIT MOTIFS—RUTH JOHNSON



FLOWER AND FRUIT MOTIFS—FLORENCE GOUGH



FLOWER AND FRUIT MOTIFS—MYRTLE MCCOY



FLOWER AND FRUIT MOTIFS—ALICE MORSE



FLOWER AND FRUIT MOTIFS—ELISE TALLY



ACORNS—M. BURNETT

Leaves use Apple Green and Shading Green. Stems are Brown Green. The acorn caps are Yellow Brown and Brown Green. The nuts are Yellow Brown and Auburn Brown.



COBAEA—DOROTHY PUTZKI

FLOWERS are Mauve, Rose and Banding Blue. The centers are Moss Green and Yellow Brown. The leaves are Apple Green, Shading Green and Brown Green. The background is Apple Green, Violet and Shading Green.

Second Fire—Use same coloring used in first firing. Go over the darks in leaves only, stems are Auburn Brown and Blood Red.



FLORENCE GEORGE



RUTH JOHNSON



J. JACKSON



MYRTLE MCCOY

PANELS FROM PHLOX



ALICE MORSE



MRS. BROWNE



GOURD MOTIFS

MYRTLE McCOY

ELISE TALLY (above)

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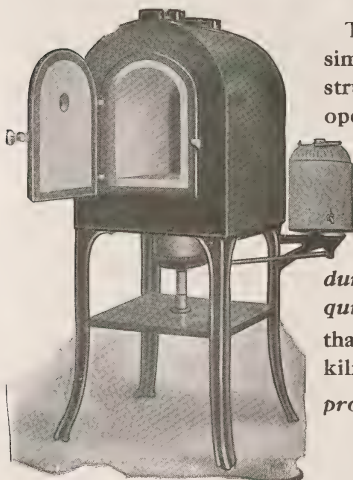
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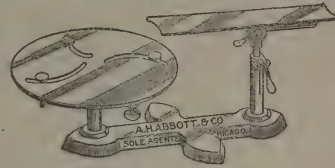
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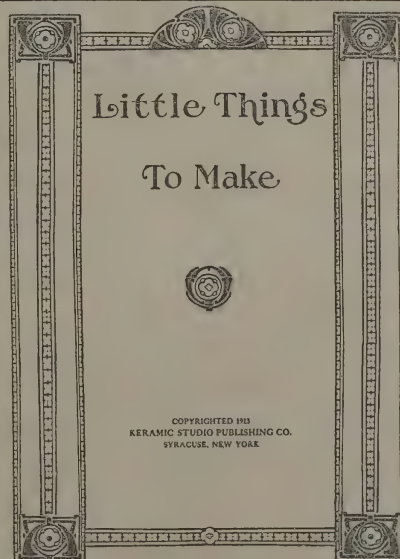
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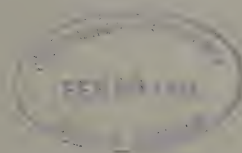
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KEEP THE FIRE ALIVE

KERAMIC STUDIO

CONTRIBUTORS

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HANNAH B. OVERBECK
DOROTHEA PUTZKI
FOUR WINDS POTTERY SUMMER SCHOOL
EXHIBITION OF THE NATIONAL SOCIETY
OF CRAFTSMEN, NEW YORK



MAR. MCMXIV

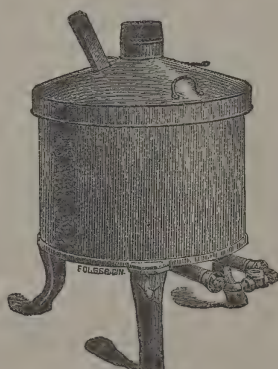
Price 40c. Yearly Subscription \$4.00

A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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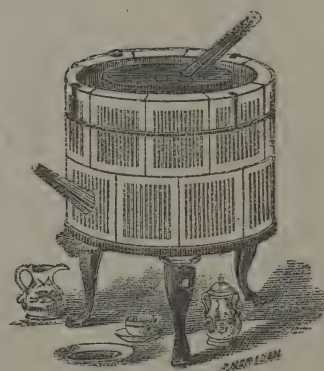


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LITTLE THINGS TO MAKE—KATHRYN E. CHERRY

MARCH 1914
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. XV. No. 11.

SYRACUSE, NEW YORK

March 1914



HE editor has an apology to make to the readers of *Keramic Studio* for occupying so much space with the work of the design class of the Four Winds Pottery Summer School. The fact of the matter is that there was so much good and instructive material to select from that the editor did not know where to stop, and before realizing the space it would take, had sent too much material to the engravers. When she found there was more than enough to fill the issue assigned to it, she was forced to carry the balance over to the present issue. She apologizes and "will not do it again." However, to those studying design it will be most instructive to see how the same motif can be varied.

✦

A good friend of *Keramic Studio* has been complaining that we give too much space to one prominent teacher's work. We have had this complaint before and we have endeavored to give as much variety as we could. It is not purposely that we do not give more from the other prominent teachers, but, as we explained the last time the complaint was made, not all teachers are as generous with their best designs. For some reason they feel that to publish them detracts from their studio receipts, as if there were no more ideas in their "think tank." Many have still to learn that this is a case where it is more blessed to give than to receive, for the more you give the more you get. The more designs you make the more and better you can make. We will try, as we have always tried, to give the best we can get and to give as much variety as possible.

✦

We are showing some illustrations of notable work by Mrs. Dorothea Warren O'Hara, the pioneer in her style of enamel work. While fine enamel work has been done for some years past by a number of prominent teachers, both in raised and flat enamel, it has remained for Mrs. O'Hara to introduce this particular style of large and bold designs carried out in this medium. Her work has met with deserved success, the prominent characteristics being fine color and firm execution. The exhibit of Miss Maud Mason in a similar medium shows the masterly execution, fine design and interesting color schemes with which all are familiar. The technique of both these teachers is worthy of study.

✦

Has any one given thought to the exhibit of overglaze decorated ceramics at the San Francisco Panama Exposition? Mr. Robineau, of *Keramic Studio*, expects to go to San Francisco to arrange the exhibit of Robineau Porcelains and *Keramic Studio* Publications, and if a sufficient number of decorators wish to take part in the Exposition, he will, if desired, take charge and arrange such an exhibit. If the decorators interested will notify *Keramic Studio*, we will make all necessary inquiries as to space, show cases and the attendant expenses. It would be most impressive if the decorators from all over the country would combine and have one large exhibit. This would attract much more attention than scattered groups. Let us hear as soon as possible from the various decorators and we will look well into the subject and publish all details.

LITTLE THINGS TO MAKE (Supplement)

Kathryn E. Cherry

OVAL BOX

OUTLINE design in India Ink, then oil the yellowish brown places and dust with Coffee Brown. Then oil the green spaces and dust with Green Glaze, then paint in Black outlines, then the gold, then fire.

Second Fire—Paint the entire box with Yellow Brown Lustre thinned with lavender oil, then fire.

Third Fire—Go over Black where necessary and go over the Gold again.

✦ ✦

TALCUM OR POWDERED SUGAR SHAKER

Outline design with India Ink in grey outlines, then oil the dark blue spaces and dust with Dark Blue For Dusting, then oil the grey spaces and dust with Dove Grey. The Light Blue next in flowers is oiled and dusted with Grey Blue. Then put the Gold in with Green Gold.

✦ ✦

SALT AND PEPPER SHAKER

Outline design with India Ink and grey the lines, then oil and dust the green spaces with Florentine Green, be sure the oiled spaces are oiled very thin or the color will be too heavy, then paint in the Gold. The red touches are made with Yellow Red painted in, this is a good design in gold where the green is and green where we have gold.

✦ ✦

SALT DIPS

Oil the green spaces and dust with Glaze for Green 2 parts and 1 part of Bright Green. Then put the pink in which is Cameo dusted in, then paint in the Gold.

✦ ✦

POINTMENT BOX

Outline design in India Ink and grey the lines, then oil the dark spaces and dust with Water Green No. 2, then oil the lighter green spaces and dust with Bright Green, then put in the gold spaces, then fire.

Second Fire—Oil the entire surface and dust with Glaze for Green. Clean out the Gold, then fire.

✦ ✦

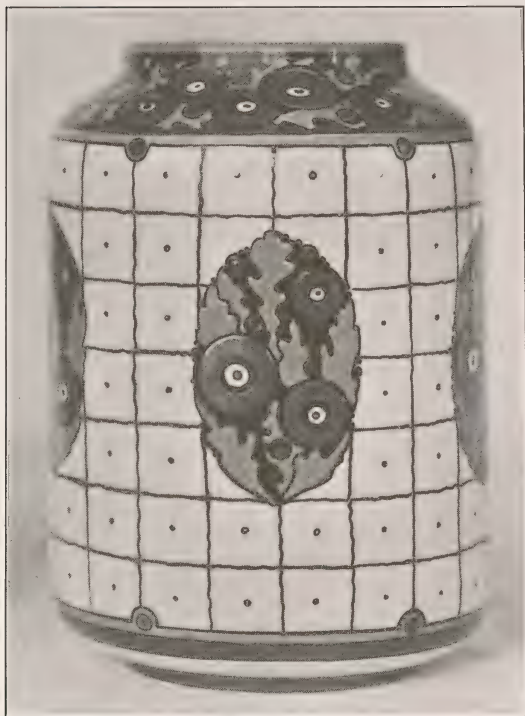
CANDLESTICK

Outline design with India Ink, grey the lines, oil the green lines and larger spaces, dust with Water Green No. 1 three parts, Water Green No. 2 one part; then oil the blue spaces and dust with Water Green No. 1 one part and Water Blue one part, then oil the green spaces and dust with Glaze for Blue one part and Bright Green one part, then put in the Gold.

✦ ✦

SYRUP JUG

Trace design in carefully, outline in soft grey lines with stick India Ink. Then oil the green spaces and dust with Florentine Green, then oil the brown spaces and dust with Deep Ivory then the flower forms and dust with one part of Yellow for Dusting, three parts of Glaze for Green. The centers are painted in with Yellow Brown and a little Yellow Red.



WILLETT'S BELLEEK VASE OR ELECTROLIER—D. W. O'HARA

Enamels—Rhodian Red, New Green, Old Chinese Blue

EXHIBITION OF THE
NATIONAL SOCIETY OF CRAFTSMEN, NEW YORK

THE Editor of *Keramic Studio* being unable to attend the exhibition of the Ceramic Guild of the N. S. C., we have had to rely on reports from various sources, which, however, cover the ground. We give below the varying accounts of the newspapers, which are especially interesting as giving different view points. As will be seen, the exhibit of the Guild is practically made up of the work of Miss Mason and Mrs. O'Hara, about the only members of the old N. Y. S. K. A. left. The following account is from Miss Horsfall, a pupil of Miss Maud Mason, and secretary of the N. Y. S. K. A.

"Since the New York Society of Ceramic Art became the Ceramic Guild of the National Society of Craftsmen, no exhibition of Ceramics has been as important as that forming part of the Annual Exhibition in the galleries of the National Arts Club. While all the exhibitors were not members of the Guild, the most conspicuous advance appears to have been among these earnest craftworkers. From the studio of Miss Maud M. Mason fifty-five pieces of overglaze were shown. Miss Mason has experimented with relief enamels with satisfactory results. She obtains brilliancy combined with softness, and precision without the hard line often characteristic of enamels. Choosing Belleek pieces of pleasing form, she unites strength and variety in design with charming color and masterly execution. A salad set in orange and black, a Bar-le-duc set in blue, pink, green and orange, a plate in fruit design, are admirable examples of the artistic in table ware. Several bowls of beautiful color and design, a tall flagon in lustre, a tea-set in gold on French china, are all important in marking the advance in this department of ceramics in recent years.

"Mrs. Dorothea Warren O'Hara has likewise been successful in using relief enamel. Her designs show the influence of



CERAMIC BELLEEK BOWL—DOROTHEA WARREN O'HARA

Enamels—Extra Hard, Red, Apple Green

EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN, NEW YORK

Persia, though one lovely jar is French in inspiration. She shows tiles for mantel and window-box, teapots, jars and bowls of brilliant effect. Mrs. Caswell, Mrs. Georgia Pierce Unger and Miss Florence Penman exhibit meritorious work in the new enamel. Mrs. Leonard is represented by a charming piece of lustre. Albert J. Rott has a distinguished set of plates in gold on French china. Mrs. F. Waterfield, Miss Ree Zug, Miss A. K. Lovett, M. C. Armstrong, Anna M. Walling, B. S. Davis, Mrs. Weightman, E. D. Callowhill and Miss Adeline Lienau show pleasing work in overglaze.

"The largest showing of pottery is from the Marblehead kilns. The exhibit includes many charming pieces in soft grays, greens and blues, a lovely soft yellow, and a faint gray used as background for designs of birds, flowers and conventional motives. A jar with sea-horse and sea-weed motive is especially noticeable, as well as a salad set with bird and floral design. Groups of lovely tiles add variety to the exhibit. The tendency in this distinguished work from Mr. Baggs' shop is lighter forms and greater variety in glazes, a step in the right direction. Miss Penman and Miss Hardenburgh progress steadily toward their ideal of perfection. Their pieces are beautiful in form, happy in color, and of practical value. Noticeable among them are a large jardiniere in blue, and a smaller one in a delightful green. The Newcomb Potteries show a number of pieces in floral designs in incised work. The Paul Revere Potteries have many pieces of the charming nursery and table ware for which they are well and favorably known. The Hampshire Potteries show pieces of pleasing color and form; the Quaker Road Potteries exhibit several happy examples of their work, and the Glen Tor Pottery is also well represented. Greenwich House sends a green lamp, and the Young Women's Christian Association some interesting tiles. The Niloak Potteries show jars and vases in marble effect that are striking and novel. Mr. Frederick E. Walrath exhibits some small ornamental pieces of pleasing color and design. The general trend of the potters seems to be to-



CERAMIC BELLEEK TEA CADDY—DOROTHEA W. O'HARA
Enamels—Lavender, Duff Violet, Green



HAVILAND PLACE PLATE—DOROTHEA WARREN O'HARA
Enamels—Ming Blue, Red, Yellow



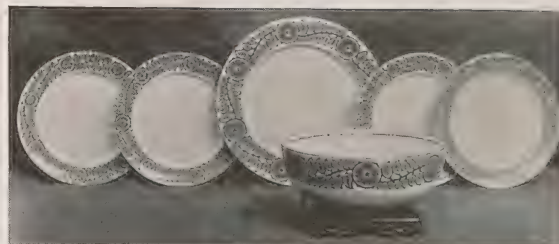
TILES FOR MANTELS OR PANELS—DOROTHEA W. O'HARA
Enamels—Manchu Blue, Blue Green, Old Chinese Pink



CERAMIC BELLEEK BOWL—DOROTHEA WARREN O'HARA
Enamels—Gray Violet, Manchu Blue, Green

ward smaller, lighter pieces than formerly, in a greater variety of color. Though the pottery suffered by being scattered about the exhibition, it is gratifying to note that the sales were in excess of former years, amounting in the Ceramic department to more than one thousand dollars. The exhibition, as a whole, demonstrates that a new impetus in ceramics has arisen. Both in the overglaze and pottery the work becomes more earnest, and the future will no doubt determine the value of the experiments now going on in the studios."

Description of the pieces shown by Miss Maud Mason are accompanied by the following note from Miss Mason herself:



DESSERT SET—MAUD M. MASON (No. 3)
Dark Blue and Orange Enamels on a soft, creamy glaze

"My object has been to do simple, artistic and usable articles, cheering in spirit and requiring as little labor as possible in the doing of them. * * * The Ceramic Guild of the Nat. Soc. Craftsmen has done so much toward creating the present standard, that we are anxious to make as fine a showing in *Keramic Studio*, as possible."

Group No. 1—The jar and bowl in this group are examples of pieces in which the entire body is covered with enamel; the background in each case is in black enamel and the designs in dull blue, reds and greens. If the enamel is used with restraint, and in not too high relief, a very rich and beautiful effect is gained this way. The little bowl and plate is done in an entirely different way. This is treated very directly in brilliant enamel on a soft glaze in one fire.

Group No. 2—These pitchers, as well as the whole exhibit, were designed with the thought of presenting cheerful, usable, and artistic table-ware, being done in a simple, direct way, in bright colored enamels on the creamy porcelain ground in one or two firings. The scheme of the bowl is soft orange, a manganese red, and touches of turquoise.



GROUP OF PORCELAINS, POLYCHROME ENAMELS—MAUD M. MASON (No. 1)

EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN, NEW YORK



GROUP OF PITCHERS IN POLYCHROME ENAMELS—MAUD M. MASON (No. 2)

Group No. 3—This is a dessert set in dark blue and orange enamels on a soft, creamy glaze.

Group No. 4—The plaque is in Canton and Nankin blue enamel on a hard French glaze. The white and gold coffee set is simple and usable and at the same time has a distinctly rich effect.

Group No. 5—This set consists of a cracker jar, a marmalade jar, a cheese plate and six side plates. It is in gay colored enamels in blues, reds, orange and greens on a Belleek glaze."

Mr. O'Hara writes as follows: "Mrs. O'Hara has worked out through years of practical experience, this broad enamel decoration, and this year has a wonderful display. Her color schemes and designs, as well as technique, have received most favorable comment from many of the leading artists. Mr. Marshal Fry unhesitatingly expressed himself along these lines."

Mr. J. Nilsen Laurvik, a recognized authority on ceramics and well-known art critic, member of the Board of Governors of the Nat. Arts Club, says: "Mrs. O'Hara's work is a new note

PLAQUE, HARD GLAZE BLUE ENAMEL—MAUD M. MASON (No. 4)
COFFEE SET, WHITE AND GOLD—ELIZABETH MASON VANDERHOOF

BAR LE DUC SET, SOFT PORCELAIN, BRILLIANT POLYCHROME ENAMELS—MAUD M. MASON (No. 5)



MARBLEHEAD POTTERY—ARTHUR E. BAGGS

in the whole exhibition. Her pieces are of bold, simple design and clear strong color, showing artistic discernment and technical skill of a high order,"

NEWSPAPER COMMENTS

New York American: "The National Society of Craftsmen is holding its seventh annual exhibition in the galleries of the National Arts Club. It may be commended to the notice of those who are looking for Christmas gifts which are a little out of the ordinary. The exhibition will also interest those who are watching the development in this country of beauty of design and workmanship in the objects, necessary and otherwise, of every day use. In this development the society is playing its part, the importance of which, however, it is possible to overrate. What is particularly noticeable in this exhibition is that the quality of the craftsmanship is, generally speaking, superior to that of the design. One after the other, these exhibitors display adaptability in place of creative imagination. They make roving expeditions into the decorative arts of the Renaissance, the Middle Ages, Celtic and Icelandic. Have these craftsmen no ideas of their own? Are they as dead to the spirit of our own times as the forms they steal? Are we to conclude that the American craftsman has no creative imagination, but only a little ingenious invention in the way of cribbing and adapting? I am aware that much of this soulless imitation is due to the demands of architects, who, being themselves without imagination, mere jugglers with measured drawings of antique buildings, require the

same slavishness to antiquity in the exterior and interior decorations. But it is sad to see a society that calls itself National, and advocates high artistic aims lending itself as an accessory to this imitative business and virtually compounding a felony.

New York Evening Post: "Frankly the crafts movement has disappointed many of its most ardent well-wishers, but if the visitor is not too exacting he may find at the galleries of the National Arts Club where the National Society of Craftsmen is now holding its seventh annual exhibition, a great variety of articles of minor artistic importance. * * * The tables and show cases are filled with a vast number of objects of every description, pottery, and porcelain, among which some enameled tiles and other pieces by Dorothea O'Hara strike a refreshingly vivid note."

Boston Transcript: "It is really astonishing how closely the thrill of good craftsmanship approaches the thrill of great art, so closely indeed that it is difficult to tell where the one begins and the other ends. That is the lesson taught by an exhibition such as this, and our artists who dwell on Mount Olympus would do



GERMAN CHINA PLACQUE—DOROTHEA WARREN O'HARA

Enamels—Blue Green, Manchur Blue



CERAMIC BELLEEK TEA POT—DOROTHEA WARREN O'HARA

Enamels—Dark Blue, Dull Yellow, Old Chinese Pink, New Green

well to come down from their perch and take a look in at the work of their humble brothers, the craftsmen, to whom a useful thing is not an offence forever. Here are some tiles, dishes, vases and bowls, by Mrs. Warren O'Hara, of bold, simple design and clear, strong color, showing artistic discernment and technical skill of a high order. Many of these pieces are worthy competitors with the best produced in Germany, where the branch of ceramics has been brought to such a high state of perfection. Miss Maud Mason is another whose work has advanced notably since last year. The design and color of the decorations of her jugs, bowls and tiles is thoroughly modern and has more character than ever. Now and then, as in the delicate green and buff glazes on a pitcher she makes a close approach to perfection, showing she is aware of the effects ultimately to be attained in this direction."

New York Evening Sun: "Any one who has a warm heart spot for ceramics will find great delight in the enameled tiles of Mrs. Dorothea O'Hara. There's a feast for the eyes in Miss M. M. Mason's tulip bowl."

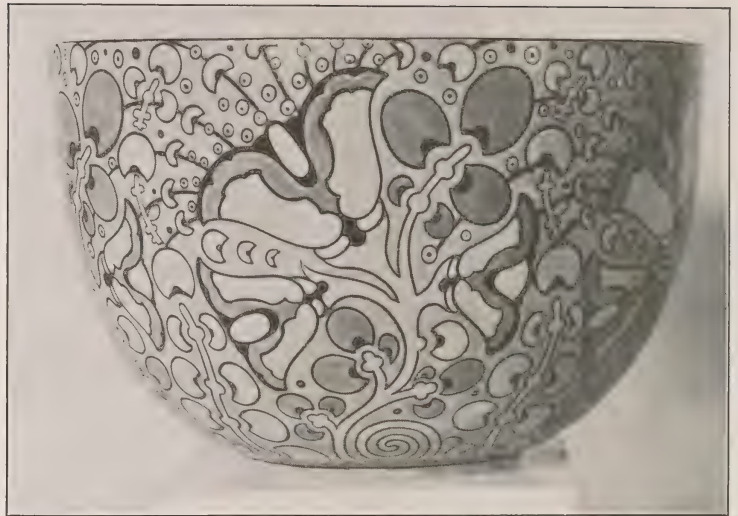


TILES—MISS FLORENCE PENMAN JAR AND BOWL—MRS. J. UNGER PITCHER, BOWL AND PLATE—MRS. CASWELL.
PUPILS OF MISS MAUD MASON



MARBLEHEAD POTTERY—A. I. HENNESEY.

EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN, NEW YORK.



PUNCH BOWL, WILLET'S BELLEEK—DOROTHEA WARREN O'HARA
Enamels—Background of Old Egyptian Turquoise, Manchú Blue, Cobalt Blue and Light Green.

SATSUMA VASE—
DOROTHEA WARREN
O'HARA

Enamels—Dark Blue,
Old Egyptian Turquoise,
Pale Lilac.



CERAMIC BELLEEK BOWL—DOROTHEA WARREN O'HARA
Enamels—Cobalt Blue, Dark Blue, Dull Yellow, Light Green.



ELECTROLIER—DOROTHEA WARREN O'HARA
Enamels—Dull Yellow, Dark Yellow, Green Old Egyptian.



CERAMIC BELLEEK COVERED JAR.
Enamels—Old Chinese Blue, Dull Yellow,
New Green, Sevres Blue, Pink, Lavender, Dull
Violet, Light Yellow.

DOROTHEA WARREN O'HARA
WILLET'S BELLEEK PUNCH BOWL.
Enamels—Background of Old Chinese Blue,
Pale Lilac, Dull Violet, New Green, Old Yellow.

SATSUMA TEA POT.
Enamels—Old Chinese Blue, Old Chinese
Pink, Pink, Dull Yellow, Persian Red, Lav-
ender, Dull Violet, Light Yellow, New Green,
Blue Green.



CERAMIC BELLEEK COVERED JAR—DOROTHEA W. O'HARA
Enamels—New Green, Dark Yellow



TILES FOR WINDOW BOXES—DOROTHEA WARREN O'HARA
Enamels—Dull Yellow, Meadow Green, Rouen Blue.

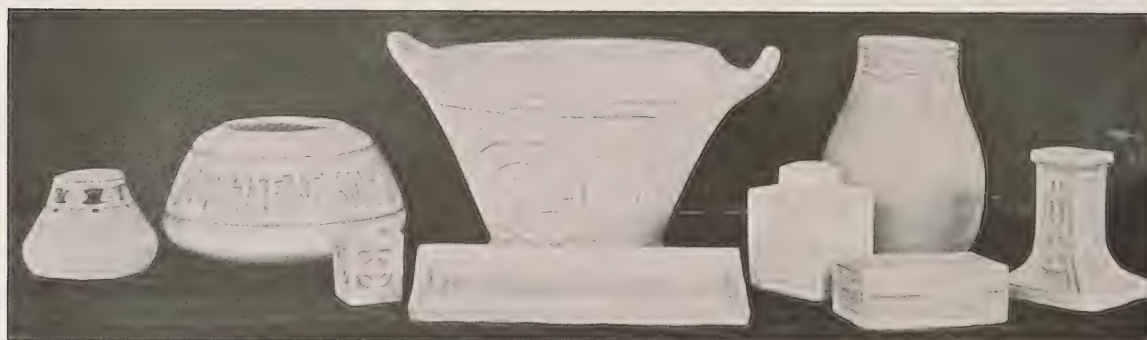


CERAMIC BELLEEK BOWL—DOROTHEA WARREN O'HARA
Enamels—Dull Yellow, Meadow Green, Pale Lilac.

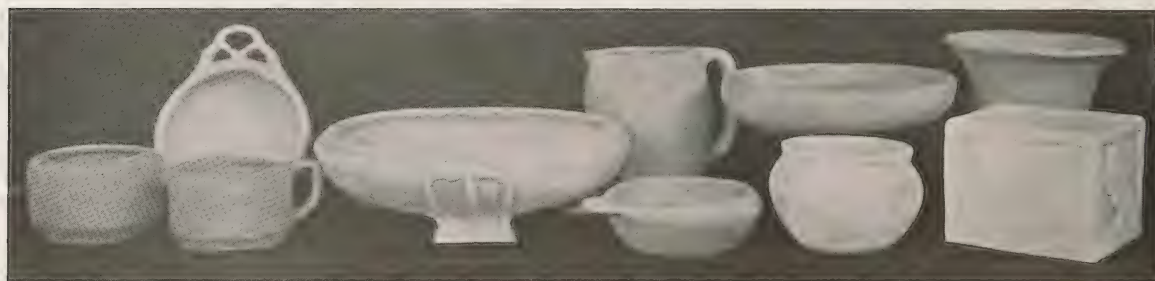
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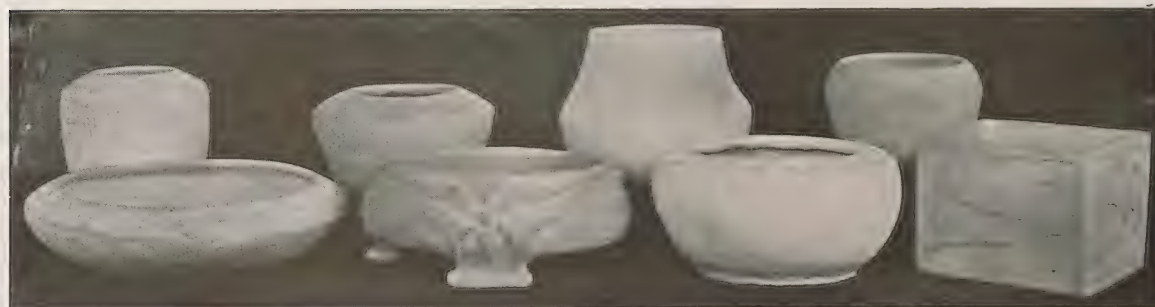
MRS. WEBBER



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MRS. BROWNE

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FOUR WINDS SUMMER SCHOOL—POTTERY CLASS



ALTHEAS—DOROTHY PUTZKI

PAINT leaves with Brown Green and Shading Green. Flowers are almost white with deep pink touches in center made with Rose and a little Ruby. Background, Yellow for Painting,

Mauve and Copenhagen Blue with touches of Brown Green.

Second Fire—Use same color used in first fire shading center of flowers with Apple Green and Yellow very delicate.



WILD GERANIUM—ALBERT W. HECKMAN

Flowers are a Purplish Pink. Buds are a Bluish Green and leaves are a Warm Yellow Green. The formation of the flower is very much like that of the wild rose. Stamens are Yellow and Yellow Brown.



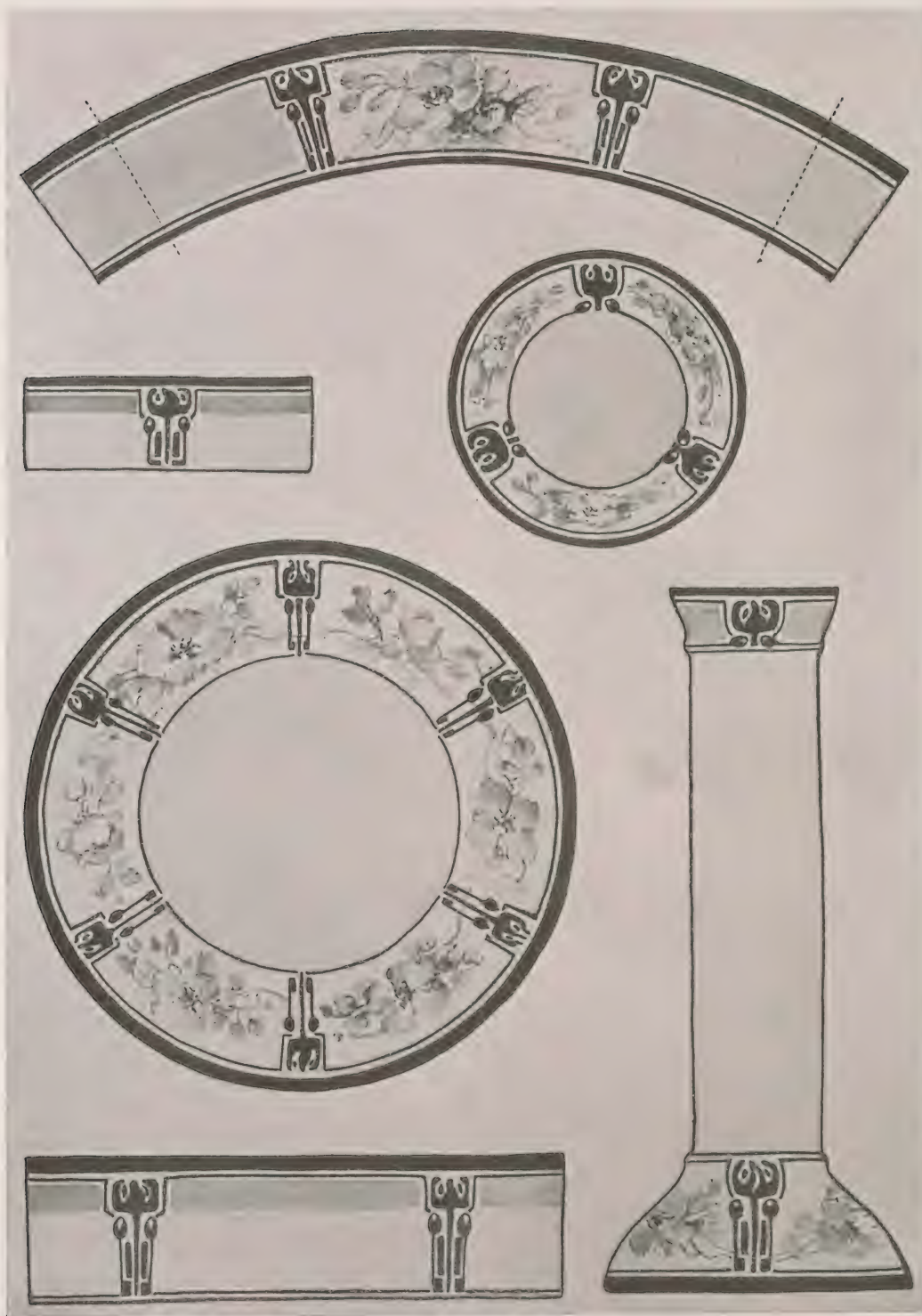
MUSH BOWL—ALBERT W. HECKMAN

(Treatment page 194)



SMALL BOWL—ALBERT W. HECKMAN

(Treatment page 194)



WILD GERANIUM DRESSER SET—A. W. HECKMAN

(Treatment page 194)



PETUNIA—MARY BURNETT

(Treatment page 201)

WILD GERANIUM DRESSER SET (Page 192)

Albert W. Heckman

FOR the first fire execute the background in two tones of Grey Green. Paint in the flowers with Pearl Grey, add little Lemon Yellow and some Yellow Green with the Grey for the petals near the centers of the flowers. The buds and suggestion of leaves are a Bluish Grey Green. Paint in all the black parts of the design with Roman Gold.

For the second fire touch up the flowers, use Peach Blossom and Violet No. 2.



MUSH BOWL (Page 191)

Albert W. Heckman

FIRST Fire—Oil all the dark parts and dust with one part Banding Blue, one part Copenhagen Blue and one part Pearl Grey.

Second Fire—Execute the two tones of background with the same mixture of Blue but add more Grey. Wipe out the whites before firing.

Third Fire—Oil the whole bowl and dust with six parts Pearl Grey and one part Deep Blue Green.



SMALL BOWL (Page 191)

Albert W. Heckman

THIS design may be applied to an octagonal shaped bowl or to a round one as in the illustration. For the lighter tone of the background use a Light Yellow Brown and for the other tone use a little Olive Green with the Yellow Brown. The flower forms are Yellow with Yellow Red dots. The buds are a Dark Warm Green and all the black bands and corners are Roman Gold. Use the same colors for the inside border.



A letter received from Miss Lela Hursey of Parkersburg, W. Va., says: "We are delighted with the new book, 'Little Things to Make,' and think it will be of great help to us in our work."



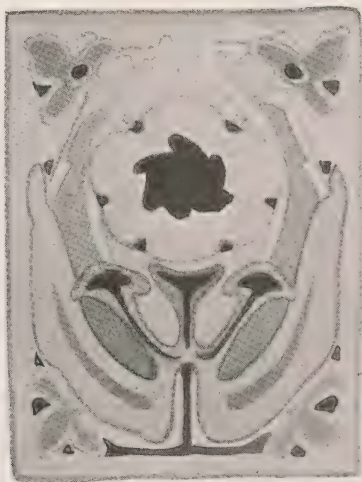
PHLOX MOTIF—MRS. BROWNE

FOUR WINDS SUMMER SCHOOL WORK

Kathryn E. Cherry.

THE study of design in the Summer School was not the first desire with the student, for many felt it necessary to take home with them as many pieces of decorated china as the time would permit, these to be used in their classes for their winter's teaching. However an effort was made to give the student some knowledge of the principles of design and the applying a given motif in rhythmic line and space filling.

The first lessons were devoted to space filling, using a Persian motif, placing it in various outlines spaces, as the illustration shows, then tone value, then color value and variation of same was carried out. Later the phlox from the gardens about us was brought into the studio, a careful study was made of the natural flower and the growth of it. This flower was the motif used throughout our summer's work; it was conventionalized in various spaces, then these same designs were done in tones and colors. The phlox played an important part as a motif in designs executed in the ceramic classes, being especially useful for the etching and dusting pieces.



PHLOX MOTIF—MRS. BROWNE



PHLOX MOTIF—MRS. BROWNE



J. JACKSON



ALICE MORSE



MYRTLE McCOY



FLORENCE GOUGH

PANELS, PHLOX MOTIF

FOUR WINDS SUMMER SCHOOL



ADAPTATION OF FLOWER MOTIF TO DIFFERENT SPACES—MRS. BROWNE

FOUR WINDS SUMMER SCHOOL



ADAPTATION OF FLOWER MOTIF TO DIFFERENT SPACES—ELISE TALLY

FOUR WINDS SUMMER SCHOOL



MRS. A. B. SMITH



FLOWER AND FRUIT MOTIFS—MISS J. JACKSON

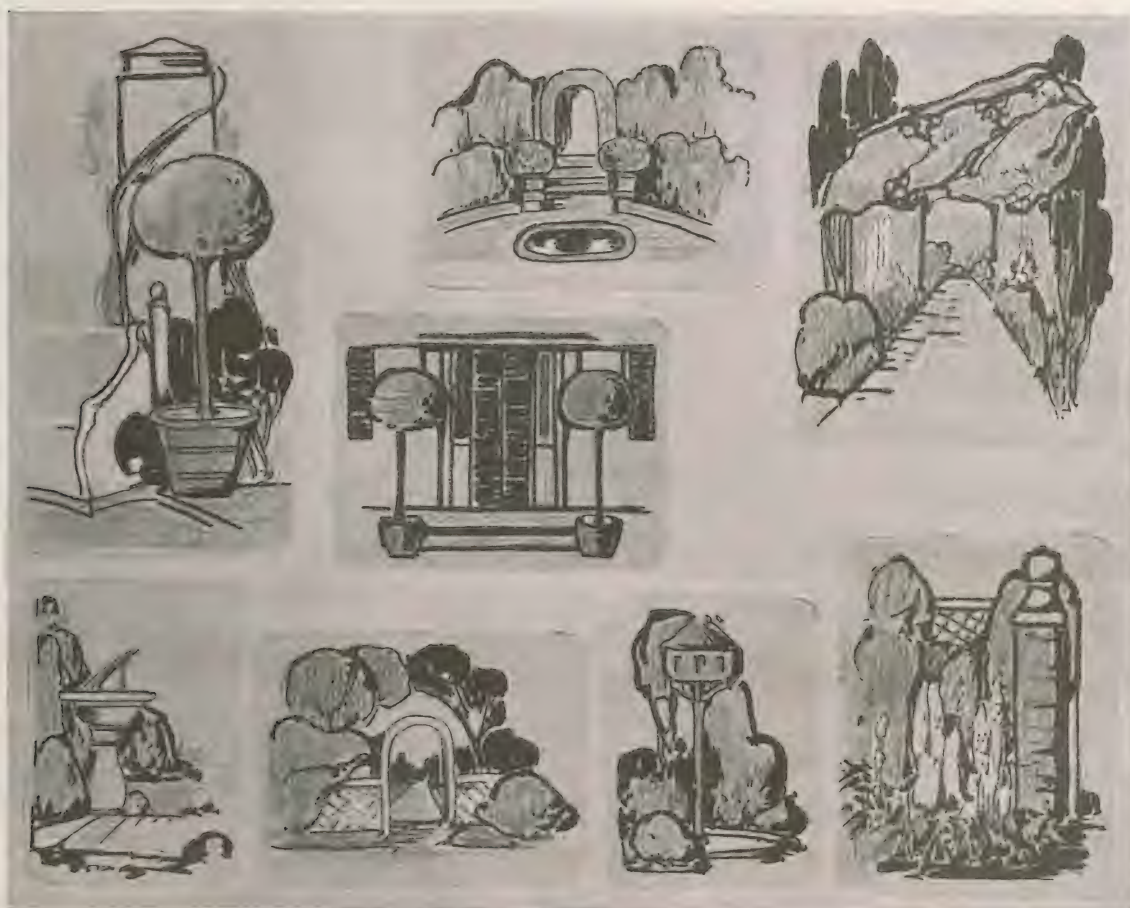
FOUR WINDS SUMMER SCHOOL



MEDALLION, PHLOX MOTIF—MYRTLE McCOY



MEDALLION, PHLOX MOTIF—J. JACKSON



GARDEN MOTIFS—ELISE TALLY

FOUR WINDS SUMMER SCHOOL



BORDERS FROM PHLOX—MRS. BROWNE



ALL OVER PATTERN PHLOX—ALICE MORSE

ANSWERS TO CORRESPONDENTS

BEGINNER—Would you kindly tell me how to do metallic work in china decorating?

2—What are majolica and mat glazes, and what are they mostly adapted to in china?

1—If you mean work that has a metallic effect you probably refer to the lustre work. Paint the design in Gold and fire it, and then put a coat of Light Green Lustre over the entire surface; this will give you a light green background and the design will have a bronze appearance. You can get the different metal effects with the different lustres. There is a copper for the copper effect. Make tests on broken bits of china.

2—Majolica glaze is a semi-glaze, and the mat glaze is as the name suggests a mat glaze, or one without a glaze. They are not practical, as they

catch the dust and are hard to clean. They are usually used for ornamental pieces.

O. M. R.—Can you give me an idea of what to charge for decorating a 281-piece dinner set, using the enclosed design, the flower part rose and violet, the rest in gold; a gold band around the edge of each piece, the little circular design to be placed in the center of plates, etc. I have just begun taking orders on my work and have almost no idea of values.

It would be impossible to set a price on the set of dishes for you, as a great deal would depend on the price of the china and also on the grade of work. In making a price for any piece of work, it is always best to count the cost of all the materials and firing, and then value your work at a certain price by the hour or day and add that to the price of the materials.

I. S.—What is a good formula for a painting oil, one that a druggist could make up for us at any time?

Use about 6 parts Oil of Copaiba and 1 part Lavender Oil.

S. J. D.—What is lavender medium for raised paste, and where can it be obtained?

2—Can raised paste be applied mechanically with a tool other than the brush?

3—What kind of a brush should we use for raised paste?

4—Is it advisable to make use of raised paste for initials on dinner set?

1—The lavender medium for raised paste can be bought at a drug store. The cheapest quality should be used, as it does not contain as much oil. Lavender compound for technical purposes is the best.

2—Raised paste can only be applied with a brush.

3—A No. 1 red sable pointed water color brush is the best to use.

4—It is not advisable to use raised paste on the initials for a dinner set unless it is used quite flat.

MRS. B. B.—What are the names of the best pinks for roses? Also reds for roses? What are the correct colors to be used in making grapes, blue, white and shadows? Will you please give me the names of the right shades to use in making cherries, black raspberries and red raspberries?

Lay in pink roses for the first fire with a very delicate tone of Blood-red so they are a delicate pink, and for a second fire touch up the shadows with Rose, using a little Violet for the darkest touches. A little Yellow may be used for the lighter shadows.

Use Blood-red and Ruby very pale for the lights on red roses and heavier for the shadows. In retouching a little Rose may be used for the lights and a little Black added to the Ruby for the darkest tones.

For blue grapes, Banding Blue and a little Deep Blue Green for the lights, and Violet and Royal Purple added for the darkest tones, and a little Black where it is needed.

For white grapes, Yellow, Violet and Apple Green, and sometimes a little Yellow Brown is needed or a dark green.

For cherries, Yellow-red, Blood-red and a little Ruby.

For black raspberries, Banding Blue and Black for lights, Royal Purple and Black and a little Ruby for the dark. Red raspberries, Carnation, Blood-red very pale for the lights, and in some places a little Yellow for the highest lights, Blood-red and a little Ruby. Black for the darkest tones.

PETUNIA (Page 193)

M. Burnett

FOR flowers use Turquoise Blue very delicate. Shade with Mauve and Banding Blue. The centers are Blood Red and a little Mauve. The stems are Apple Green and Mauve. Leaves are Apple Green and Brown Green.



PERSONAL

The editor wishes to ask if any readers of *Keramic Studio* have old stamp collections which they would care to exchange for *Keramic Studio* publications or "Robineau Porcelains." She has a son who is much interested in stamps, whose collection having passed the 3000 mark, finds it taking too much of his spending money. If you have stamps to exchange, write the editor.



TALL BELLFLOWER—HANNAH B. OVERBECK

OUTLINE design in India ink, then paint background with Copenhagen Blue and Apple Green; then leaves with Yellow Green and Brown Green; then flowers with Deep Blue Green and Mauve. The stamens are Blood Red and Mauve. The stems are Apple Green. Repeat same coloring in second firing leaving lights very delicate.



DETAILS OF TALL BELLFLOWER.

BUFFALO EXHIBITION

The Buffalo Ceramic League will hold an Exhibition of Decorated China in the Banquet Room of the Hotel Iroquois 2:30 to 10 P. M. Friday, March 13, and 10 A. M. to 10 P. M. Saturday, March 14. The public is invited and an exceedingly interesting exhibition promised.

Is Outlining Easy For You?

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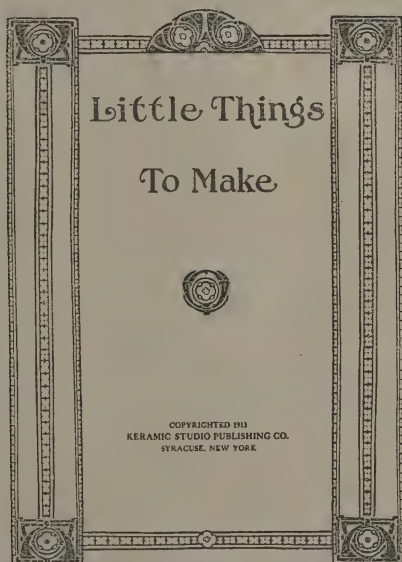
To Advertisers

Advertisers' copy should be in our hands by the first of the month previous to date of issue. Matter intended for the April number should be in our hands by March 1st, if proof is desired. Advertisements *on yearly contract basis* will be repeated unless change of copy reaches this office on or before 5th of month previous to date of issue.

April copy *must* be here on the 5th of March to insure insertion. If proof is desired it must be here on March 1st.

QUESTION AND ANSWER DEPARTMENT

Subscribers will please note that no "Answers to Correspondents" are sent by mail. Every answer is published in the magazine, therefore, it is useless to send us a stamped envelope for reply.



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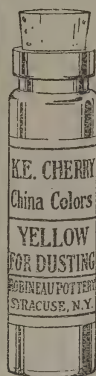
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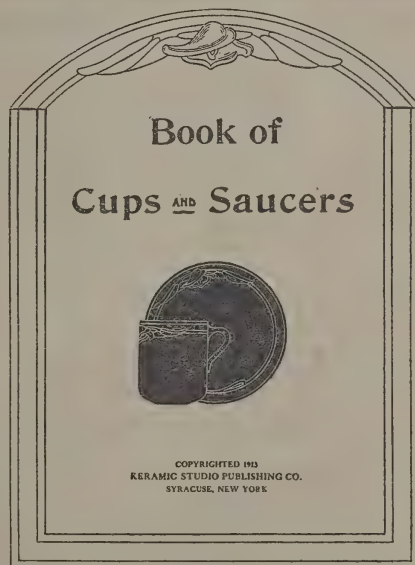
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MAY OUR 15TH ANNIVERSARY NUMBER MAY



THE May issue of Ceramic Studio will be the most interesting and valuable number of this Magazine ever published. It will contain two color supplements as follows, "TWO ROSE JARS" by Henrietta Barclay Paist. "STUDY OF CURRANTS" by Jeanne M. Stewart, (the first one by this popular artist has been out of print for years); also

An Extra Eight-Page Supplement

containing Naturalistic and Semi-Naturalistic Designs adapted to Ceramic shapes. This is being done in response to a demand that we cannot ignore. It is an important epoch in the life of this Magazine and we want your loyal support, as we are considering making this supplement a permanent feature.

Begin your subscription with MAY and send your order to us before the 10th of April so that we may estimate the number to be printed.

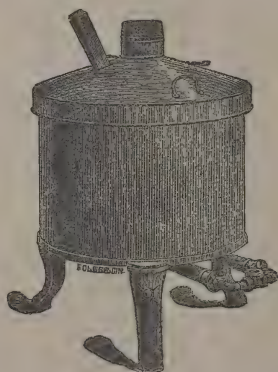
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KERAMIC STUDIO

Vol. XV. No. 12.

SYRACUSE, NEW YORK

April 1914



LAS and alack! What a swarm of bees about the editor's head! "Such a business!" as the funny papers put it. That number full of summer school work which the editor thought was going to be so helpful, not only in the good material for design, but as a sort of free object lesson, has brought a perfect storm of disapproval from a couple of our good

naturalistic friends. Tut! Tut! as mother used to say. Except for one consolation the editor would have been annihilated, but as one of our subscribers naively puts it: "Hundreds would write what they thought, but they do not want to be shown up and belittled in your editorial where, of course, you have all the advantage as to what you will publish about the few that dare say anything." You see there is always the satisfaction that no one can "talk back" in print unless the editor wishes it. But to tell the truth, there is nothing the editor enjoys so much as these letters of criticism, for while there is often much that shows only lack of instruction, there is hardly one letter but the editor can extract some honey from it, some idea that is helpful, either as a regulator of too great enthusiasm in the forward march, or as an inspiration for an editorial, and the latter especially is a god-send after these fifteen years of trying to fill the editorial page with something either entertaining or instructive. And one thing let us assure our good correspondents and that is, there is no criticism that we would not publish, and that, *not* to belittle the writer, but because it gives us the opportunity of clearing the atmosphere for a number that think likewise. Any one who wants to "talk back" can always be sure of room on the editorial page except for personalities. We draw the line at "naming names." Now to give you the gist of the last bunch of letters laid upon the editorial table.

The first letter to bring joy to our heart was as follows, omitting the "naming of names:"

"Will you allow a subscriber to make a criticism? In looking over the February number, I find it contains twenty-six pages of supposedly artistic (?) designs—three of which are really pretty. The January number was just as bad, if anything, a little worse.

If any one had given me . . . I would have allowed my maid to have had the sole handling of them. She is an expert dish smasher, so my teeth would not be ground down so very far before they were out of the way. Why not cut out all this Futurist and Cubist stuff, and give us designs that are patterned after the leaves and flowers that the good Lord made. They are plenty good enough for me. Forty cents a month is not a high price to pay for an instructive book, but if I had to earn my bread and butter with the ideas I have gleaned from the *Keramic Studio* lately, I don't think I'd eat bread and butter. I'd be down to Uneeda biscuit and no butter. All these art exhibits and picnics are very fine to read about, but what your subscribers want are ideas that bring in dollars and cents. For forty cents I can buy a folder of six designs, in colors, that are beauties and money-getters, and that is what the most of us are working for. In the January number there is an appeal for a larger subscription list. Make the magazine worth while—every page full of something worth while—not conventionalized pumpkins, roosters and squashes, and the subscription list will take care of itself."

Now that's the sort of letter we like to get, a good, smash-

ing, honest blow from the shoulder. It matters little that the fault generally lies with the readers when they are unable to extract ideas from the pages of *Keramic Studio*. The truth that comes home to us is that we should not allow the *entire* contents of *Keramic Studio* to be over the heads of *any* of its readers. We shall try to keep this in mind and not give too much space to the graduating class. Although, to paraphrase our great Lincoln, while we may be able to please *some* of our readers *all* the time, and *all* of our readers *some* of the time, we can never hope to please *all* of our readers *all* the time. But to return to our good friend's letter. Apropos of the "designs patterned after leaves and flowers the good Lord made," we are going to take the liberty of quoting from the manuscript of a text-book on design by Mrs. Henrietta Barclay Paist, which we are considering for publication.

"Art appreciation does not spring full grown, but is of slow growth and comes of association with the artistic in our daily life. . . The introduction of china decoration into this country was premature. . . we knew little or nothing of design, the foundation of all crafts. . . When representatives of old-world factories in which flower painting was the chief characteristic, came to this country, we followed blindly. . . so we copied and our pupils in turn copied us, and we became degenerate "copyists of copies." Then to paint a rose or a bunch of grapes 'so naturally that it could be picked,' was our highest ambition."

"There is little in nature that is ready made to the hand of the artist. A masterpiece of art is what it is by virtue of something which was *not* in the natural motif, but in the artist's treatment of it."—*Louis Day*.

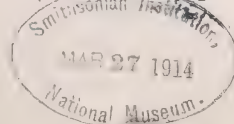
"The designer in the application of his art to material use must put away from him all the allurements of imitative naturalism, except so far as it may be subordinated to the effect and purpose of the whole."—*Walter Crane*.

"As designers we will of course appeal largely to nature for inspiration. To the artist, nature has hidden meanings not revealed to the untrained mind. . . We must remember that the function of art is to represent and suggest, but *not* to *imitate*."

"People are growing away from the picture book stage of understanding. . . We can dispense with the natural motif, but with nature as our ally, our imagination is stimulated and strengthened. . . We must have our portfolio full of drawings and we may study nature . . . but it matters little what the motif chosen, provided we have an understanding of the principles of construction, space and mass relation. Much as we love nature forms and hard as it is at times to give up the identity, we must acknowledge that the beauty of a design depends in the final analysis, not on the motif or pictorial interest, but on structural fitness to purpose and the relation of lines, tones and areas. Nature study may furnish thought for expression, but design furnishes expression for thought."

While it seems to us that even at the admitted rate of "three really pretty designs" to an issue, *Keramic Studio* is giving forty cents worth, even though the writer of the above letter can buy "six designs in color for the same price that are money getters,"

(Continued on page 224)





PANEL, ADAPTED FROM THE JAPANESE—HENRIETTA B. PAIST

PANEL AND TILE

Birds and Pine Cone Branches

Henrietta Barclay Paist

OUTLINE with Grey or Black water mixture. Tint the whole with dull Neutral Yellow or Satsuma. After firing model branches with tones of Wood Brown.

The breast of the bird is a soft dull pink (Violet of Iron thin), the middle values Grey, and the darkest values Brown. The pine needles Olive or Brown Green.

The shadowy branch in the background of the tile is Grey. In the long narrow panel, the wings of the birds are touched in the lightest parts with Yellow. The beaks of the birds also have a thin wash of Yellow over the Grey. A third fire may be necessary to produce the values as shown.



HOW TO ENLARGE A DESIGN

Jessie M. Bard

WE will use the plate design by A. W. Heckman on page 135 of the January, 1914, *Keramic Studio*, as an illustration. The same principle applies whether the design is made larger or smaller, so we will only give the instruction for enlarging.

Decide on the width of the border you wish.

It should be in good proportion to the space left in the center of the plate. Then decide how far apart you wish the groups of flowers to be, they should not be so close together that they seem crowded, nor so far apart that they have no relation to each other. Divide the plate into as many sections as the width of your groups will allow.

The two bands or horizontal stem lines in the border are placed next. Take a narrow strip of flexible paper and measure from the edge of the plate to the inner or third line from the edge, and place a pencil mark on the paper opposite the third line and measure this space into the width of the border and you will find that it is just one-third the width of the border, so divide the width of the border on your plate into thirds and draw the line around the plate with a gauge or any other method you are in the habit of using. It is best to draw in all around the plate so you will be sure to get it even and you can erase the line where the design is to be.

The distance for the second line can be gauged with the eye and drawn in.

The top of the large flower comes just half-way between the space from the edge of the plate to the two stem lines, so divide that space in half over one of the division lines of the plate.

The space from the top of the flower to the inner border line or the fourth line from the edge of the plate is the same as the width of the three flowers. Find the width of this space on your plate from the mark you placed there for the top of the large flower, using the piece of paper, and mark off the space on the plate, placing the center of it over the division line.

Measure the length of your large flower and find what comparison it is to the length of the design and you will find that it is just half the length of the design, so divide the space on the plate from the top of the flower in half, then find the width of flower which is the same as the length, and mark that on the plate. Draw a circle for the boundary of the flower through these marks and then the detail of the design can be drawn in from the circle; if the detail is drawn first it will be much harder to keep the form; always work in as simple a way as possible.

Next, take half the width of the large flower and measure the small flower from that; you will find that it reaches the small leaves at the sides, so draw a circle for the small flower, leaving the small space between the leaves and flower.

The size of the small leaves can be gauged with the eye and drawn in.

Draw the line for the large leaves under the flowers; notice that they follow the circle of the small flowers, forming almost a complete semi-circle.

The division line will form the center stem at the bottom and the other two stems can be drawn in by watching the width of the space between the stems.

Make a careful tracing of the half of the design which you have drawn, including the division line, and then fold the paper on the line and trace the other half of the design from the paper.

For the center design draw a circle around the design in the magazine and then draw one the size you wish for the plate, and proceed to measure the different spaces as related to each other as we did in the border.

Always begin with the main part of the design or the center of interest, which is the large flower in this design.

Remember—all measurements are taken in proportion to some other part of the design.

Block in the design at first; do not draw in any more detail than possible, but see things in simple forms, as we did with the circle around the flowers, and above all, watch the width of the spaces between the different parts of the design; for example, the space between the two horizontal stem lines, it is the same width all the way; do not make it wider in some places than others. Watch the width of all spaces where one part of a de-

sign fits up to another; for example, where the large leaves fit up to the large flower, if the space between the two becomes wider at the end the leaf will seem to draw away from the flower and will not have the feeling of being held together as a whole, as it does in this design.

Too much attention can not be given to this matter, so watch the width of every space while you are working.



PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Exhibitors at the Panama-Pacific International Exposition may have their exhibits delivered right on the grounds from car or ship. The exposition has its own freight ferry slip, which may be entered by car floats bearing the cars with exhibits. The cars may then be taken to the desired building over the rails of the exposition's standard gauge railway system. The exposition has also its own harbor and docks, where vessels from all parts of the world may moor and discharge cargoes. No transshipment will be necessary from time of first loading on car or ship.

According to a recent statement of Director of Works Harris D. H. Connick, the exposition is eleven per cent ahead of the definite schedule adopted more than one year ago. All the exposition palaces will be completed months before the opening of the exposition, on February 20, 1915.



TILE, ADAPTED FROM THE JAPANESE—HENRIETTA BARCLAY PAIST
(Treatment page 204)



PLACQUE, ADAPTED FROM THE JAPANESE—HENRIETTA BARCLAY PAIST

THE original of this study was a Satsuma plaque, background toned to a soft old ivory. The bird is grey in the middle values, black for the darkest values, with a wash of old pink, Vandyke Brown or Violet of Iron, all over the breast.

The leaves are in delicate tones of greens and Grey Green, with a flush of Violet of Iron over the darkest values, the tree

trunk in tones of grey and the flowers a delicate old pink made with Violet of Iron very thin.

The leaves and flowers may be outlined and veined with delicate tracing of raised paste covered with gold. This gives a decorative effect to the whole.

FRUIT BOWL AND FRUIT PLATE (Page 209)

Treatment by Jessie M. Bard

OIL the two light leaves and the stem that leads from it down between the berries, also the outer dark band, and dust with 2 parts Bright Green and 1 part Pearl-Grey. Clean edges carefully with an orange stick, then oil the dark leaves and the dark spaces around the smaller group of berries, and dust with 2 parts Water Green No 2 and 1 part Pearl-Grey. Clean all the work carefully and put in the remainder of the design except berries with Green-Gold. Outline the berries in Gold.

Second Fire. Oil all border except over the gold and berries and dust with Glaze for Green. Clean the color from the

Gold and go over the Gold again. Paint berries with Yellow Lustre.

BITTER SWEET STUDY (Page 208)

Isabelle C. Kissinger

BERRIES are Yellow-Brown and a little Yellow-Red, and a little Blood-Red and a touch of Violet for shadows. The center of berries that have burst open are Yellow-Red and a little Blood-Red for the lights. Small stems are Apple Green, Moss Green and a little Violet. Heavier stems are Brown-Green and a little Yellow for lights, shaded with Dark Brown and a little Violet. Leaves are equal parts Yellow and Yellow-Brown and a little Moss-Green, shaded with Brown-Green.



PANEL, ADAPTED FROM THE JAPANESE—HENRIETTA BARCLAY PAIST

OUTLINE the design with Grey for Flowers, water mixture. Tint the panel all over with Warm Grey and fire. Lay the branches with tones of Grey and the grasses with Grey Green the breast of the bird with a delicate wash of Lemon Yellow and the back, tail and wings with Grey.

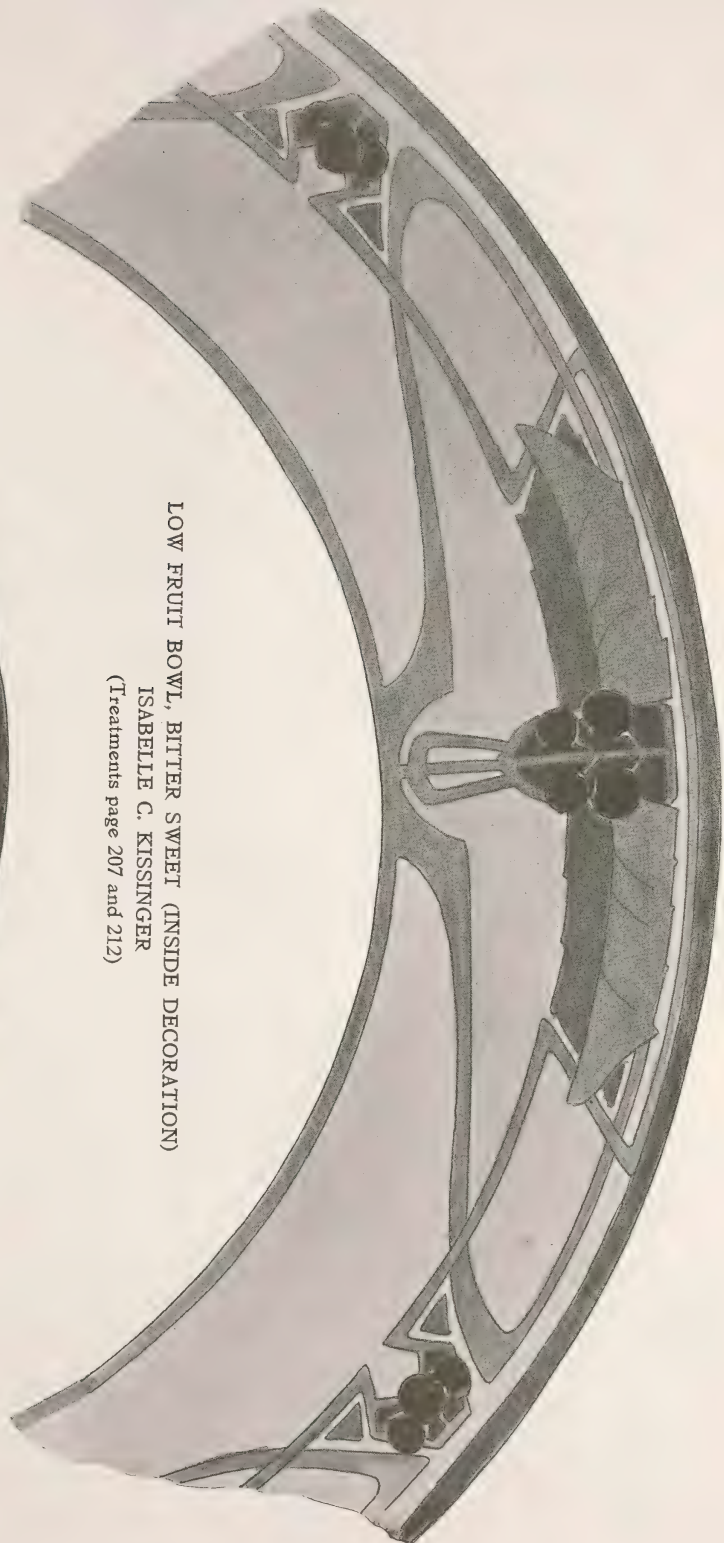
Flowers are touched with Old Pink on the under side and Yellow in the center. For third fire wash the trunks of tree

with Yellow Brown or any Brown thin to warm them up. Strengthen the colors where necessary to produce the values as shown, and model the flowers with enamel, white on the inside, with dull yellow touches on the stamens and Old Pink on the under side. The enamel is not floated on flat, but modeled on, for relief here and there in a decorative way.

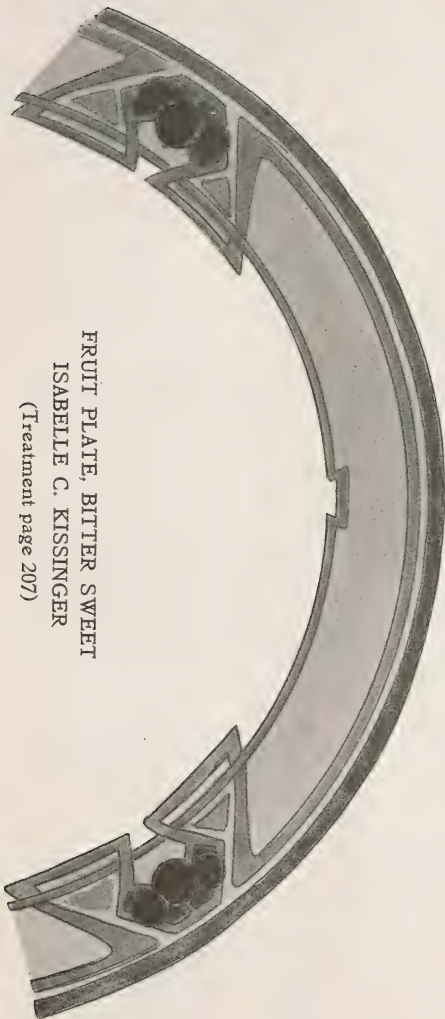


BITTER-SWEET STUDY—ISABELLE C. KISSINGER

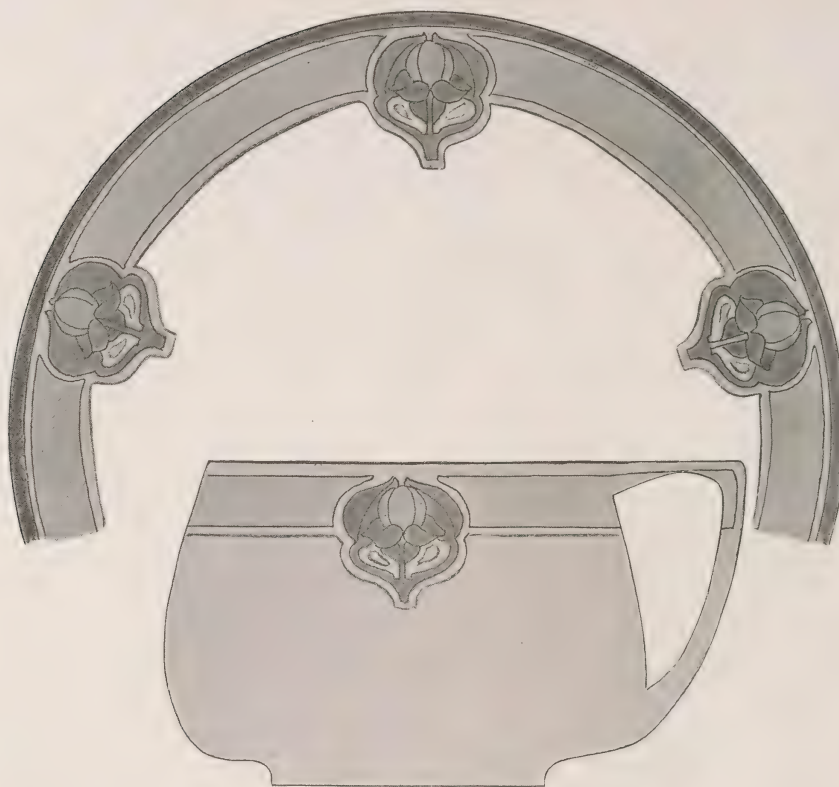
(Treatment page 207)



LOW FRUIT BOWL, BITTER SWEET (INSIDE DECORATION)
ISABELLE C. KISSINGER
(Treatments page 207 and 212)

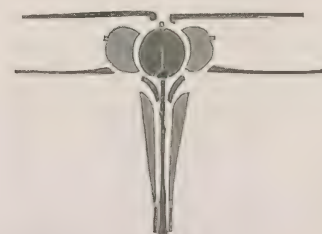
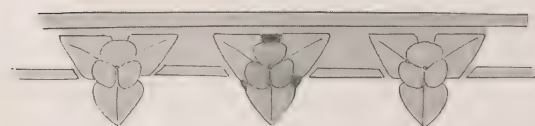
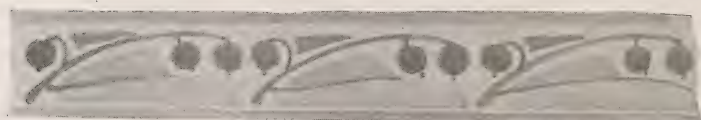
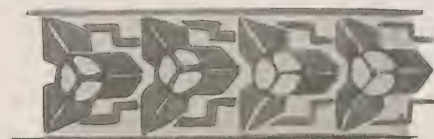
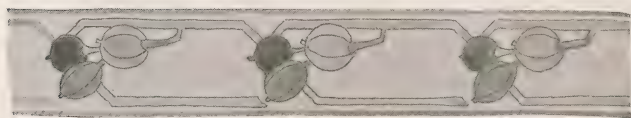


FRUIT PLATE, BITTER SWEET
ISABELLE C. KISSINGER
(Treatment page 207)



CUP AND SAUCER, BITTER-SWEET—ISABELLE C. KISSINGER

(Treatment page 212)



BORDERS AND UNITS FOR BITTER-SWEET—ISABELLE C. KISSINGER



PLANTAIN LILY—LENA, E. HANSCOM

(Treatment page 216)

CUP AND SAUCER (Page 210)

Isabelle C. Kissinger

THE OUTLINE, outer band and the dark petals of the berry are Gold.

Second Fire. Oil the broad band between the design sections and dust with Dove-grey. Oil the leaves and stems leading from them and dust with Florentine-Green. The light part of the berry is orange lustre.

LOW FRUIT BOWL (Page 209)

Isabelle C. Kissinger

OUTLINE in Brown Green, using syrup mixture. Pad entire bowl with equal parts of Brown Green, Dark Green and Yellow Brown. Wipe out berries and paint with a light wash of Yellow Brown. Band on edge Green Gold.

Second Fire. Paint leaves with equal parts of the background mixture and Empire Green, making under leaf darker. Paint stems with background mixture. Pad the spaces in

border with background mixture, and paint the small dark spaces heavily with the same.

Third Fire. Tint the background space about leaves with mixture for leaves. Retouch berries and strengthen outlines. Go over gold.

DOGWOOD (Supplement)

Treatment by Jessie M. Bard

PAIN'T a very thin wash of Blood Red over the pink tips of the blossoms, Albert Yellow and a very little Brown Green for yellow tones, Violet and a little Yellow for the cool shadows and Brown Green and a little Yellow for the warm shadows. Leaves, Moss Green and a little Dark Grey shaded with Brown Green. Stems, Brown Green and Yellow and a little Yellow Brown added in the shadows. Background 2 parts Pearl Grey, 1 part Dark Grey and a little Yellow Brown. Shadow blossoms in background are Violet and a little Copenhagen Blue.



CHOCOLATE CUP AND SAUCER—BERTHA HERBERT Treatment by M. A. Thompson

OUTLINE in Fry's Special Tinting Oil. Dust Finishing Brown. Fire. Second Fire—Oil background, pad evenly until tacky. Let stand eight or ten hours. Dust one part Yellow Brown, one part Ivory Glaze. Oil darker parts of design, dust one part Meissen Brown, one part Yellow

Brown, one-fourth Finishing Brown. Oil medium tone of Grey in design, dust one part Carnation, one-sixth Blood Red, one-eighth Albert Yellow. Lightest parts of design, handle and knob of lid in Mat Gold. Third Fire—Retouch design where necessary. Apply Gold again.



DOGWOOD—E. SENDERLING



DOGWOOD—R. E. SAUNIER

(Treatment page 212)



NIGHTSHADE—M. H. WATKEYS



CONVENTIONAL SUGGESTIONS FOR NIGHTSHADE—M. H. WATKEYS

Oil berries and dust with Deep Ivory and a little Yellow Red. Oil leaves and dust with Florentine Green. Oil stems and dust with one-half Mode and Ivory Glaze. Bands are Green Gold and the background in borders is White Gold.

NIGHTSHADE (Page 214)

M. H. Watkeys

OUTLINE with Black and a little Blood-red. Berries, Yellow Red and a little Yellow Brown and Apple Green; add a little Blood Red for the shadows. Leaves are Apple Green, Moss Green and shaded with Dark Green. Stems of berries, Yellow Brown, a little Dark Green and a touch of Black. Stems of leaves, Moss Green. Background is Pearl Grey and a little Grey Yellow.

NARCISSUS (Page 217)

J. P. Baker

FLOWERS are white. Sketch in the design and paint in background around them, use a shaded background and have the clearest colors around the flowers; use a delicate Yellow, Violet, Apple Green and add Violet to the Apple Green toward the bottom; Shading Green may also be used. Shadows in flowers are Lemon Yellow or Yellow for Mixing and a little Violet, and in the darker shadows add a very little Brown Green. Centers of flowers are Yellow shaded with a little Yellow

low Brown. Leaves are Apple Green and a little Yellow toward the top and shaded with Shading Green and Brown Green.

PLANTAIN LILY (Page 211)

Lena E. Hanscom

WHETHER this drawing is treated in a conventional or a naturalistic manner the tones are perfectly flat. Outline with India ink.

Oil the light flowers and dust with Violet No. 1 two parts and Pearl Grey one part. Oil darker flowers and dust with Violet No. 2 three parts and Pearl Grey one part. The stamens and pistil may be left white, or dusted very lightly with Apple Green one part and Pearl Grey one part. Dust the anthers with Finishing Brown and Royal Purple, one part of each.

For the lighter leaves, dust the face of the leaf with Grey Green and the back with Moss Green and Pearl Grey, one part of each. For the dark leaves, dust the face with Olive Green, Royal Green and Shading Green, one part of each, and the back with Moss Green, two parts, and Olive Green one part.

The stems and bracts are the same as the leaves.



VASE, NIGHTSHADE—M. H. WATKEYS

OUTLINE with Black, bands are gold and background of border is Silver or White Gold.

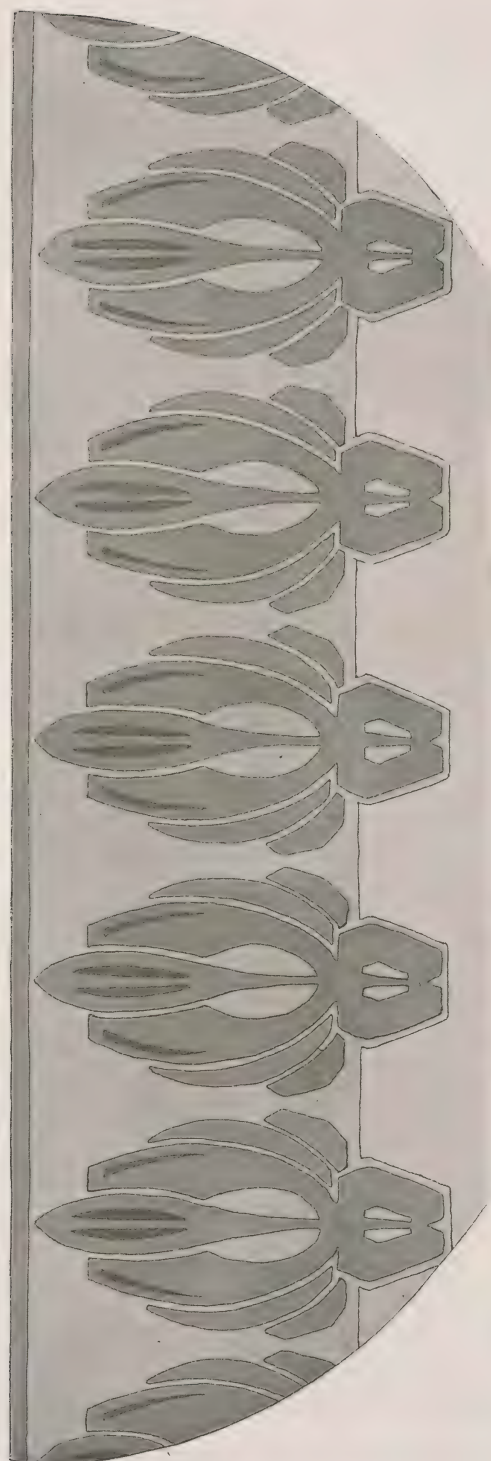
Second Fire—Paint berries with Yellow Red and Yellow Brown and shade with Blood Red. Leaves, Moss Green and

Apple Green for light ones and Dark Green added for the dark ones. Stems, Yellow Brown and a little Dark Green. An Ivory background may be used if one is desired.



NARCISSUS—JANE PONTIUS BAKER

(Treatment page 216)



PUNCH BOWL, IRIS—HANNAH B. OVERBECK

Tint entire bowl with Dark Green No. 7 and fire. Paint all but darkest parts of designs in Copenhagen Blue $\frac{1}{2}$, Violet $\frac{1}{2}$. Paint darkest parts in Grapevine Green and tint background of design with Dark Green No. 7. Design may be outlined in gold.



IRIS—HANNAH B. OVERBECK

FIRST Fire—Dust background with Gray for Flesh with a little Violet and Black. Outline flowers with Ruby Violet $\frac{1}{2}$. Outline green parts with Dark Green No. 7 and make line about the study with same. Paint light green parts with Yellow Green, other green parts Grapevine Green

with a little Gray for Flesh. Paint light parts of flowers with Violet with a little Gray for Flesh. All other parts of flowers Ruby $\frac{1}{2}$, Violet $\frac{1}{2}$ with a little Gray for Flesh.

Second Fire—Dust darkest parts of flowers with same mixture and strengthen other parts.



HIGH BOWL, IRIS—HANNAH B. OVERBECK

Dust design with Copenhagen Blue and tint background with a Finishing Brown, with a little Yellow Green. Second firing tint bowl with background color.



CHOCOLATE POT, IRIS—HANNAH B. OVERBECK

Tint with Pearl Grey $\frac{1}{2}$, Copenhagen Blue $\frac{1}{2}$ and fire. Outline design with Copenhagen Blue with a little Black. Paint all parts of design but darkest parts with Copenhagen Blue. Paint darkest parts with Finishing Brown $\frac{1}{2}$, Yellow Brown $\frac{1}{2}$.



JONQUILS—JANE PONTIUS BAKER

(Treatment page 222)

JONQUILS (Page 214)

J. P. Baker.

PAIN'T flowers with Albert Yellow and shade with Yellow and a little Brown Green for the delicate shadows and Yellow Brown for the darker ones; the dark centers are Yellow Brown toward the edge and add Brown Green for the deepest tones. Leaves, Apple Green and Moss Green for the light tones and shaded with Shading Green and Dark Grey. Background, Pearl Grey and Yellow at the top and add Violet, Apple Green and Shading Green toward the bottom.



VASE, IRIS

Hannah B. Overbeck

TINT vase with Finishing Brown and fire. Outline design with Finishing Brown with a little Yellow Ochre. Paint flowers with Yellow Ochre 2-3, Finishing Brown 1-3; leaves and stems Olive Green 2-3, Finishing Brown 1-3.

ANSWERS TO CORRESPONDENTS

E. A. T.—Can a brush used in one make of gold be used for another make without cleaning? I keep one brush for gold and used two different kinds of gold lately in finishing some work. It did not fire well and I fired hard as usual.

2. Can usual powder colors be used for dusting if flux is added, and if so, how much flux?

3. I fired a conventional design in Peachblossom and find it uneven in color. Can I use relief white mixed with a little pink and flux and go over it for a second firing, and if so, how much flux?

4. Please give me the directions for the sugar and water mixture in outlining.

5. Should the black outline be a very thin or narrow outline or heavier? I have seen some very narrow so as to be hardly visible at a distance.

6. Do you know of any firm of which I can get Hasburg's Phoenix gold at 50 cents in half-dozen or dozen lots? Do you know of any other make of 50 cent gold that is good?

Our druggist got it for his wife of his wholesale house at 50 cents a box, and it was same size I pay 65 cents for Hasburg's Phoenix.

7. Can two different makes of gold be mixed together and used? I often have a little of each left on the slab.

1. Yes, a brush can be used for the different makes of gold without cleaning it before using, but not for the different colors of gold, as one gold would change the color of the other.

2. Any powdered color can be used for the dry dusting, it will not be necessary to flux them.

3. When your color fires uneven it is usually best to paint over the light parts, matching the darker tones. This can be done so that the patching is not noticeable, if done with care.

4. Grind granulated sugar and water together until it is very smooth, and to four parts M. & H. Outlining Black add one part of the sugar and water mixture.

5. The width of the outline depends on the design; a heavy design and dark coloring would call for a broad outline, and a fine delicate design and delicate colors suggest a fine line.

6. We do not know of a firm selling Hasburg's gold at the price you mention. All dealers are under contract not to sell it below the regular price.

7. You can mix different makes of gold.

MRS. C. M. C.—In overglaze decoration what is meant by fluxing the enamel? Should the enamel always be fluxed before mixing with colors? What are the proportions of flux and enamels?

Fluxing the enamels means adding Flux to them. There are a number of different ways of mixing enamels, it depends on what enamel you use and how much color is used as to whether they need fluxing or not. The proportions for a light enamel are 1 part Hard White Enamel, 4 parts Relief White and a pinch of Flux, and add the color you wish.

MISS S. M. F.—Can you tell me where I can get good practical shapes of china, such as tea-sets, bowls, etc., in Satsuma and Sedji ware?

You may apply to Burley, Maurer, Wynne, or any of the big dealers in white china.

MRS. J. J. F.—How is Lavender Compound made, and where bought, and can I not compound it? Whose make is it?

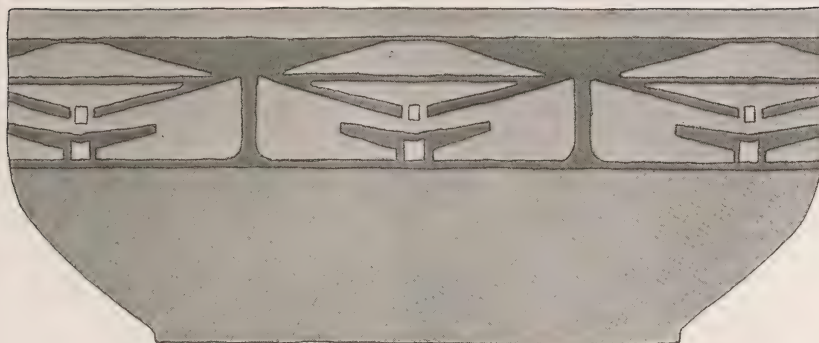
Druggists claim Lavender Compound is made of Oil of Lavender diluted with alcohol, but we have tried it without success. It can be bought at a drug store. Your druggist would probably order it if he does not carry it. Ask for Lavender Compound for technical purposes.

MRS. J. L. S.—In your December 1913 issue, in answer to a correspondent's question (on page 130) in your directions for mixing enamel you say the same mixture as described for china can be used on Belleek and Satsuma by using a little more of the enamel. I would infer more Hancock's Hard Enamel and not so much M. & H. Relief White, or less than four parts; and further, you say, the same proportions can be used by using the medium enamel. That is a part I do not understand. To what medium enamel do you refer? I have been using an enamel mixed with Fat-oil and which is claimed to have been thoroughly tested, but it chips; not always, but very frequently. If there is any way of getting around chipping I would like to know it.

2. Also can you tell me where I could obtain information and instructions on "Acid Etched Borders" and buy materials for same?

1. Use more of Hancock's enamel, about 2 parts. Medium enamel means one that is fluxed more than the Hard Enamel; some makes are marked medium. The cause of enamels chipping off is often because too much oil has been used, or if they have not been mixed properly.

2. You will find an article on acid etched work in *Keramic Studio*, July, 1911. The turpentine asphaltum can be bought at a hardware store and the hydrofluoric acid from a drug store.



LOW BOWL, IRIS—HANNAH B. OVERBECK

Dust background with Grey for Flesh. Paint small squares Imperial Ivory with a little Grey for Flesh. Paint band and rest of design Baby Blue with a little Grey for Flesh. Tint lower part of bowl with Grey for Flesh with a little Baby Blue.

SUBSCRIBER—Can you give any information concerning Paul de Longpre, and if he has written a book on flower painting?

2. Also can you give instruction in photographing flowers? I have a camera and would like to know how to enlarge the picture. Mine is a 4 by 5 size picture. Or do you have to have a special camera? Could mine be made to do?

1. Paul de Longpre has been dead for some time. His work had some merit, but was more commercial than artistic work.

2. There is no photographing more difficult than the photographing of flowers. It requires a good deal of practice in the time of exposure, the use of screens and retouching of plates, besides taste in the decorative arrangement of the flowers. Only experience and taste will teach you the work. You may have your small photographs enlarged, but it will mean the photographing of the small photographs with a larger camera. It would be better to start with a larger camera.

M. C. H.—How can I dissolve some gold leaf in little rolls that the dentists use for filling? I have had a present of some of this gold and I would be grateful to know how I could use it on my china.

2. Can the photo of an old homestead be transferred on a china vase, and what would be the process? I have the plates.

1. The gold leaf which dentists use may be dissolved in Aqua Regia, a mixture of 3 parts concentrated Hydrochloric acid and 1 part concentrated nitric acid. You will find the formula for mixing gold for china in "Answers to Correspondents" May *Keramic Studio*, 1912.

2. F. J. H. Abendroth, 415 East Ninth Street, Kansas City, Mo., has advertised in *Keramic Studio* the transfer of photographs on china. You might write to him.

L. L.—A light reddish brown which had a yellow glow was dusted on and fired, then grounding oil was applied and primrose yellow dusted over it. The previous pattern was gone in some places where it came out of the kiln just as if the yellow had eaten out the reddish brown and it looked spotted and ugly. What was the cause? How can it be remedied?

Yellow always eats up the red, especially if it is fired too hot. You should give it as light a fire as possible and also add enough red to allow for its firing away. Your piece could be oiled again and dusted, and give it a light fire.

R. E.—Will you kindly advise me as to which kind of zinc to burn in fire pan of my kiln to remove soot from the chimney?

Can burnish silver be used over lustres without firing dull?

Can I use matt glazes such as Crystalline and Yellow Shell on glazed china? Can you tell me where I can buy biscuit for underglaze painting?

The powdered zinc is used; it can be bought from a drug store.

Yes, burnish silver can be used on lustres without firing dull.

Matt glazes that are prepared for over-glaze decoration can be used on the glaze; we do not know the two you mention.

If by biscuit you mean the clay for making pottery, it can be had from any of the large wholesale houses which carry artists' supplies. Or if you mean the pieces ready to be decorated, you will find it in most of the larger stores which carry the white china for decorating.

MRS. J. H. E.—Will you kindly tell me what I may do with a Belleek tea-set which I have put a design on with Hasbarg's Roman gold and White gold? The gold does not look right and the silver is just a dull grey and will not burnish at all.

Your set is evidently over-fired. Never use Roman gold on Belleek, as it over-fires too easily; use only unfluxed gold. If it is not too badly over-fired you can go over the Roman gold with the unfluxed and put on another wash of the White Gold, and give it a very light fire, for it over-fires very easily after it has once been over-fired.

H. O. J.—What colors look best on Seji ware and how do you fire it? Also the same of Satsuma?

Do you boil the Satsuma ware in tea before painting?

What is the best way to outline in gold? Can it be done with a pen and how?

Does the china eraser remove colors fired on?

Can English grounding oil be used for dusting in bands or small places

Can you put on paint and lustre for the same fire, providing one is not upon the other?

Flowers on a bowl can be gone over with a light lustre can they not

I have been outlining the china with color mixed with sugar and water and applying the color for first fire and repeating same for second fire. Is that all right?

..... paints are cheaper. Do you consider it all right to order them almost entirely for my pupils?

Water Blue and Bright Green dusted on are good colors for Seji ware, also soft yellow enamels. White Gold and Green Gold, any colors can be used on the Satsuma, but cannot be dusted on satisfactorily. Enamels are most successful on it. Seji and Satsuma are fired the same as china.

Satsuma ware is boiled in tea if desired after the last fire.

Use a No. 1 Winsor and Newton sable brush for outlining in gold, a pen is never as good as a brush, for you cannot get any character in your work.

Yes, the china eraser removes colors fired on.

Special tinting medium is better than English grounding oil for dusting, the latter is too heavy an oil.

You can put paint and lustre on for the same fire if you are careful not to get anything into the lustre.

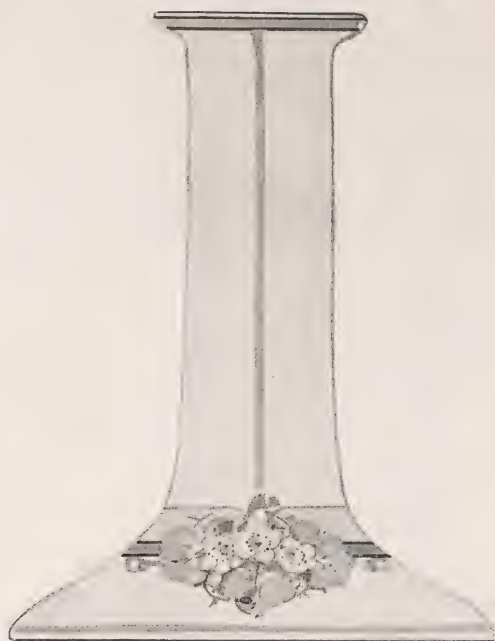
It depends on the color of the flowers on the bowl whether light lustre will affect them. A light lustre over dark flowers has no effect.

It is all right to use the sugar and water outline as you have been doing.

We cannot in this magazine discuss the merits of the different makes of colors. They are all advertised in the magazine and it is for you to decide; if a cheaper color seems to you after testing it to be as good as a higher priced one, get the cheaper one.

C. B.—Is Green Gold Bronze added to Roman Gold in mixing with oils, etc., the correct thing to use for Green Gold? I make my own gold and wrote Sartorius, N. Y., for Green Gold Flux and they sent me Green Gold Bronze, saying that was what they used.

Green Gold can be made by using 2 parts Roman Gold and 1 part White Gold. We do not know about the Bronze. You might make a test of it or write to the firm in regard to it.



MRS. H. L. N.—I have started a dinner set with gold bands and monograms, and a drummer came through here and said they were not using gold and white so much now. Will you kindly advise me in this matter?

A little color is usually added to the gold and white decoration now. Monograms are not used as much as they were, though some are still using them.

MISS S. M. F.—I have read so many times in *Keramic Studio* that ink would fire out, but I used Higgins' India ink and it fired like black paint. Please tell me if there is a certain kind used for outlining designs that will fire out?

The stick India ink is the best to use. The Higgins ink does not usually fire in unless some color got into it.

M. H.—Will you please give me some information about pottery. I would like to work it up, but do not know where to apply for materials. I have a Revelation kiln No. 6. Can it be fired therein, and at what temperature compared to china heat? I have painted china for years and it is only of late that I have been troubled with chipping. Do you think it might be owing to the kiln or the manner of firing?

You can buy materials from any large art supply house. (See our advertising pages.) The pottery can not be fired in the No. 6 Revelation kiln, for you can not get it up to high enough heat. The amount of heat required to fire it would depend on your clay, as the different mixtures require a different heat.

It would be hard to tell you the cause of the chipping, not knowing where your colors were painted or dusted on, or anything else in regard to it, but we do not think it could be the fault of the firing. You are probably applying the colors too heavy.

S. M. A.—In the treatment of the fish design for plate by May B. Holscher in the January number there are only two fires mentioned. Is it possible to put all the various dustings on as mentioned in one fire? According to the process I was taught to put on grounding oil, pounce well, after which clean off edges and dust, it would require five fires to complete design.

Yes, it is possible to carry out the treatment as given. Use the Special medium for dusting or Special Tinting oil and apply it very thin; it is not as heavy as the grounding oil and does not need pouncing unless applied too heavy.

L. M. F.—Can you name a good substitute for turpentine, one without the injurious effects and disagreeable odor? I find that the Chinatine advertised in the *Keramic Studio* is not much of an improvement.

How do you outline a design in India ink in gray outlines? (See treatment of Talcum Shaker in March supplement.)

Some people use anise oil as a substitute for turpentine.

To outline a design with grey ink lines, use the stick India ink and use it thin enough so that the line is grey. The longer you rub it the darker it becomes.

(Continued from page 203)

we would be loth to believe that all our subscribers want are "ideas that bring in dollars and cents." In truth, we *know* of quite a number who enjoy even more a "feast of reason and a flow of soul." But directly or indirectly we believe that every design published in *Keramic Studio* can be made into a money getter. "Let those who have eyes see, and those that have ears, hear." Of course, it is understood that all can not see and hear equally well. And finally, we will redouble the effort we have always made to "make the magazine worth while, every page full of something worth while," and as our jolly critic says, "The subscription list will take care of itself."

The second letter to give the editor a jolt is from another good friend who says frankly what she thinks, for which we thank her. The substance of the letter follows:

"I certainly have a hard time to persuade my pupils or friends to take *Keramic Studio*. They say it is constantly filled with material *which is of no earthly use to them*. They do not want something that is positively hideous, as they think many things in *Keramic Studio* are. Even the colored study is of no use to them. *They do not want something from which they must work up their own ideas*. You give scarcely anything in the naturalistic line, so they will not subscribe to your magazine. Why do you never give us contributions from ——— and ———? I am not trying to run your magazine, but I think if you knew what people wanted you might be able to select your material in a way that would be more remunerative to you. I will be delighted to try to secure subscribers if I *can find anything* on which to base an argument. Of course you have numbers of letters telling you all about what they think of the conventional designs, because they think that pleases you, since you as editor are firmly convinced they are the only things desirable, but hundreds would write what they thought on the other hand, etc." (the rest we have already quoted.)

This letter is a sad commentary on the unwillingness of a large majority of china painters to use their brain. (We say *painters* advisedly, decorators *have to think*.) Now while we hope and think that a large proportion of the designs in *Keramic Studio* can be used just as they are, we consider that the main mission of the magazine is to furnish material that will stimulate the imagination and force our workers to do something on their own account. It is the only way to make of them independent workers. As to the artists whose contributions are missed, two contribute from time to time, one has ceased to work for the public, one we have asked in vain for contributions, and one has ceased to contribute because our sympathies are rather on the conventional side. We publish all the good naturalistic studies we can get, but most of the best workers nowadays do not like to publish naturalistic studies over their signature, and we have a hard time to persuade them. However, we consider that we have a very superior list of contributors of decorative flower studies and plant analysis, but as our correspondent suggests, their studies can not be transferred bodily to china, they have to be adapted. And this gives some people "brain fag."

And, lastly, certainly we could easily select our material in a way that would be more remunerative. But much as we desire to make a good living and butter to our bread, there is something we desire more, and that is, to help lead the ceramic fraternity onward and upward.

NOTE

The Buffalo Society of Mineral Painters will hold an exhibition of their work at the Hotel Iroquois, Buffalo, N. Y., April 21, 22 and 23. The Club always has a very interesting exhibition and the public is cordially invited.



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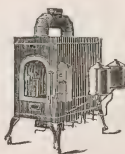
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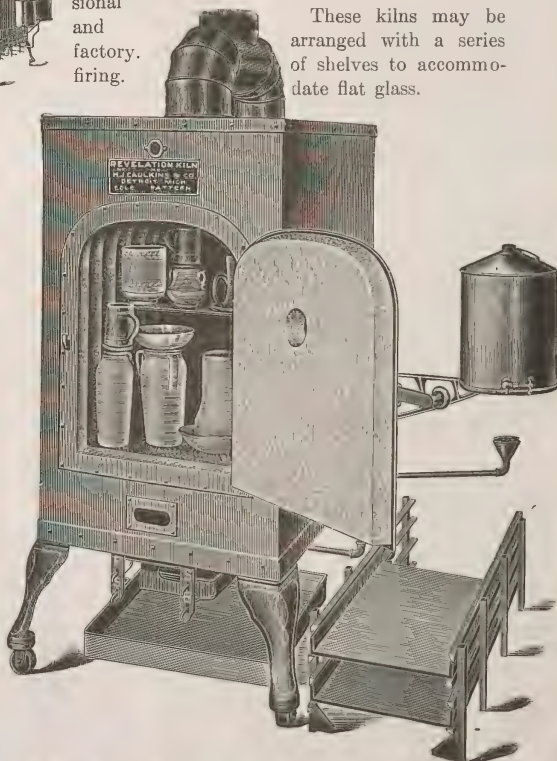
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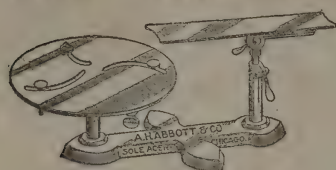
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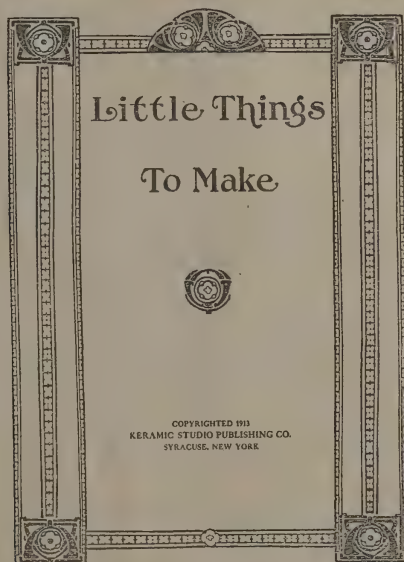
To Advertisers

Advertisers' copy should be in our hands by the first of the month previous to date of issue. Matter intended for the May number should be in our hands by April 1st, if proof is desired. Advertisements *on yearly contract basis* will be repeated unless change of copy reaches this office on or before 5th of month previous to date of issue.

May copy *must* be here on the 5th of April to insure insertion. If proof is desired it must be here on April 1st.

QUESTION AND ANSWER DEPARTMENT

Subscribers will please note that no "Answers to Correspondents" are sent by mail. Every answer is published in the magazine, therefore, it is useless to send us a stamped envelope for reply.



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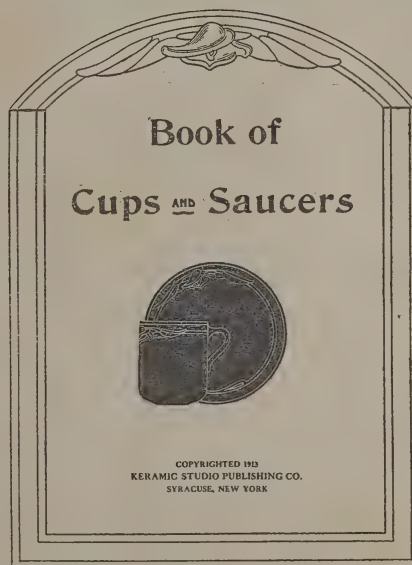


THE Expiration Time for our Premium offers has been extended to **May 1st**, to accommodate those who have not completed their clubs.

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